

BINGANG



December 1988

It's Time To RENEW For 1989!

For most of you, it is time to renew your membership for the 1989 calendar year. Please follow these directions:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send your check, made out to BINGANG, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122

Dues are still \$10.00 for U. S. and Canadian members, and personal checks or money orders will be accepted. Canadian members must remit in U. S. Dollars.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of BINGANG for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are \$15.00 and must be submitted to Ken in an amount equivalent to \$15.00 U. S. Send dues or notice of non-receipt of BINGANG to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are \$15.00, and journals are sent airmail. Send your money order, made out to BINGANG, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122 U.S.A.

Have A Good Year!!

The drawing on the front cover originally appeared as artwork on the LP album "Your Local U. S. Army Recruiter presents A BING CROSBY CHRISTMAS FOR TODAY'S ARMY."

Bingame

VOLUME LIII

NO. 2

DECEMBER 1988

A PUBLICATION
OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND
VICE-PRESIDENT

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Club Crosby Addresses: President: P. O. Box 172, Parma, MI 49269

Editor: P. O. Box 3849, Kirkwood, MO 63122

Readers write

The complete address of a correspondent is printed only when the writer has expressed a desire to hear from other members of Club Crosby.

Dear Mr. Martin:

I've been a Jolson collector for 30 years and never really paid much attention to Crosby until last summer when I "discovered" just how good he really was! I've since begun a Crosby collection which gives me great pleasure. I'm sure that my membership in your organization will be very helpful, for I've found over many years of collecting this kind of material that just to amass large amounts of vinyl or tape but not know the significance of each is really only to have half a collection. I want to know about what I'm collecting and how each piece fits into the context of Bing's life and career. For this I need help, for although I'm quite the Jolson expert I'm also quite the Crosby novice!

Can you help me find video material on Bing, in particular, any TV appearances? Can the club help supply LPs or tapes, etc?

I hope that my association with your organization is a long and happy one. Thanks so much for your help.

--Edward Greenbaum, 56 Rose Avenue, Great Neck, NY 11021.

Welcome to the Club, Edward! We're positive that some of our members will help you out.

Dear Mr. Scrimger and Mr. Martin:

I didn't realize BINGANG was under new leadership. I'm glad you're carrying it on. It really looks good.

I've been a Crosby fan since the early 1940s. I wrote a couple of articles for BINGANG several years ago. I am a newspaperman and have little time for outside writing. Until now. I am retiring September 1. Perhaps you'll let me contribute some time.

--George Bentley, No. Little Rock, Ark

Yes, indeed, George. We'll gladly let you do some articles for us. Doesn't this give some of you other members an idea? We do need more original articles.

Dear Mr. Martin:

Good luck with your new duties. And congratulations...the July 1988 issue is one of the best yet. I've taken advantage of the PACIFIC NORTHWEST article on Bing, have ordered a couple of records from the Redmond Nostalgia people, and the Hawaiian album from the Good Music Company. Not bad for one issue!

Pass along my best wishes and a large "thank you" to Mr. Willsohn. He did a wonderful job.

--Col. Robert R. Stratiff, Colonial Heights, Virginia.

Dear Wayne:

...I was appalled at the response you received from TIME regarding its 1941 cover with Bing. They certainly have nothing to lose in letting you reprint it, and nothing but ill will to gain by refusing. I'm glad I take NEWSWEEK instead!

--Martin Bryan, St. Johnsbury, VT.

Dear Wayne,

BINGANG is very important to me. I have been a BC fan and collector since the early thirties.

--Bill Elliott, Naples Florida.

OTHER CROSBY ORGANIZATIONS

BING CROSBY HISTORICAL SOCIETY

Ken Twiss, President

P. O. Box 216

Tacoma, Washington 98401

INTERNATIONAL CROSBY CIRCLE

Reg Bristo, Secretary/Editor

7 Greenmeadow Close

Cumbran, Gwent NP44 4PJ

England

BING'S FRIENDS AND COLLECTORS SOCIETY

Larry Gunn, President

1075-24 Space Parkway

Mountain View, California 94043

THE VICTORIAN BING CROSBY SOCIETY

Bob Machliss, President (Australia)

American Representative: Mark Scrimger

P. O. Box 172

Parma, Michigan 49269

QUEENSLAND BING CROSBY SOCIETY

P. O. Box 92, Ferney Hills

Queensland, Australia 4055

THE NEW BING CROSBY COLOUR PHOTO CLUB

Frank Murphy, President

32 Ferndale Avenue

WallSEND, Tyne & Wear NE2N 7NE

England

Editor's Pages

THAT'S US ALL OVER. In the last issue we mentioned that the Club is widespread, yet small in overall membership. The question could be asked: "How widespread and how small are we?"

Well, we did a little tallying and came up with some interesting facts. We have members in 36 states and several foreign countries. The states with the most members are California, New York, and New Jersey, in that order. Illinois is fourth, with Pennsylvania and Maryland in the fifth and sixth spots. Skipping down to last place, 14 states have only one member apiece.

Do you know anybody in Alaska, Colorado, Idaho, Kansas,* Mississippi, Montana, Nebraska, North Dakota, Oklahoma, South Dakota, Utah, West Virginia, or Wyoming? Give them a call. We don't have any members in any of those states.

Among the foreign countries, the United Kingdom area has the most members, with Australia a close second. Canada is third, and there is a spattering of members in New Zealand, France, Sweden, Holland, and Belgium.

How small are we? The current mailing list has a few hundred names on it. Let's try for more. If you have friends who are interested in Bing, how about letting them know about Club Crosby? Or, how about a gift subscription for your Aunt Susie in Oklahoma or your Uncle Tim in Wyoming?

BOB JONES. We were sorry to hear of the death of Bob Jones of Jarrow, Tyne and Wear, England, a devoted Crosbyite and a member of Club Crosby. Bob, only 37, died of a heart attack brought on by a long bout with asthma.

AN INTERESTING EXPERIENCE. The first issue of BINGANG to be printed and mailed in the St. Louis area provided some interesting experiences for your editor. The printer, Gene-Del of Brentwood, was very helpful and conscientious about our magazine, and he did an excellent job. We learned a lot about domestic and international postal rates and regulations. So--we think--did the clerks at the local post office.

*We now have a member in Kansas.

THE EMPTY MAILBOX. We are indebted to THE NEW AMBEROLA GRAPHIC (April, 1988) for this little limerick (slightly altered, of course):

There once was a reader in Madras
Who sent us no change of his address.

When BINGANG came out,

This reader did shout,

'Cause it didn't arrive in Cape Hatteras!

As the GRAPHIC has pointed out, an empty mailbox may be your fate if you fail to notify us of a change of address. Although our domestic mailings are sent first-class mail, you can't always depend on the postoffice to forward your copy to you if you have moved. There is also a time limit on this service. It may not always be possible to replace a copy of BINGANG when it has gone astray, so please let us know as soon as possible when you move. Send your change of address to the editor.

A PRESLEY STAMP? We spotted this article in the local newspaper last summer: "ELVIS PRESLEY may soon be on the tip of tongues all over America. The Citizens' Advisory Committee of the U.S. Postal Service is scheduled to meet Friday to pass on whether Elvis will get his own stamp.

"Other names put forward for consideration include the THREE STOOGES, EMILY POST, ANNIE OAKLEY, ROCKY MARCIANO, MARILYN MONROE, NAT KING COLE, JACK BENNY and ZANE GREY.

"To be chosen to get their images on a stamp, candidates must be dead at least 10 years, must be Americans and must have 'stood the test of time.'"

We don't know (or care) whether Elvis got his stamp. Our question is: Where in the "big H" is Bing's name on this list of luminaries?

AN EXPENSIVE POSTER. Recently we were leafing through an auction catalog of old phonograph cylinders and discs when we ran across this item: "Poster for movie 'Emperor Waltz' with Bing Crosby and Joan Fontaine. 14 x 36, very colorful, 4 folds, no tears, excellent condition. Shows Bing Crosby holding a Berliner (that's an early phonograph, 'Gang) in his hand. Minimum bid \$85.00."

Is it Bing or the phonograph that makes the poster so high-priced? Ponder that for awhile.

DUES TO REMAIN THE SAME. After much thought and pencil pushing, your officers decided to keep the 1989 membership dues at their present rate of \$10.00 for the U. S. and Canada, \$15.00 for overseas members. In order for this to work, we must depend on you to pay your dues promptly and keep your account in good order. We know we can count on you to do this! We will continue to use first class mail for domestic subscriptions and airmail for overseas mailings. Check the inside of the front cover for renewal instructions.

A WORD FROM SILVER EAGLE. On behalf of the members of Club Crosby, your editor wrote an official letter of complaint and castigation to Silver Eagle Records, Inc., concerning their poor performance in supplying copies of "The Complete Bing Crosby." Eventually, we heard from them through Yvonne Brown, Supervisor of Customer Service, at Computer Reporting Systems, 4 Centre Park, Orchard Park, NY 14128. Ms. Brown requests that each unsatisfied customer send a photocopy of their credit card statement showing applicable charges or of the front and back of a cancelled check or money order. She will try to look into each individual situation and proceed accordingly. At least that is some progress!

THE DREAM WALKS AGAIN. If you have seen "Lady in White," now available on videocassettes, you heard Bing's version of "Did You Ever See a Dream Walking?" during the course of the picture. Last time it was "A Nightmare on Elm Street, Part 2: Freddie's Revenge" that featured the song over the closing credits.

A MASS FOR BING. A mass for Bing Crosby was offered on October 14 this year at St. Vivian Catholic Church, Milan, New Mexico, by Fr. Robert D. Turner, a member of Club Crosby. Bing's religion was very important to him, and it is nice to know that he is still remembered by his church.

A WRONG IMPRESSION? Upon re-reading the "With Appreciation" article in the last issue's "Editor's Pages," we wondered if we had given the wrong impression about the needs of the magazine. No, we don't have a file cabinet full of temporarily-rejected manuscripts and clippings. There is just a small folder of such material. We really need much more participation by our members if we are to produce a first-class publication that has articles of interest to all our members. A very few people are bearing the weight right now, and we need for more of you to become involved. Isn't there an article that *you* would like to do? The manuscript does not have to be typed, and you don't need to be overly-concerned about grammar, punctuation, or syntax. Everything is checked and re-typed, so if there's a mistake, it's the editor's fault, not yours!

As we have said before, we publish only original, researched, factual articles about Bing and people associated with him. We do not print poetry or short stories, nor do we publish material that is defamatory or overly-critical of anyone, living or dead.

We also need clippings, pictures, and other materials. Some of you have been very helpful in this respect. We can always use more, if we are to print 100 or more pages per year.

You can do it, 'Gang!

ALTERNATE BING AVAILABLE SOON. Al Sutton writes that Colin Pugh's revised edition of "The Alternate Bing Crosby" will be mailed to the U. S. before the end of the year. Al offered this book to our members on a subscription basis in the August 1987 issue of BINGANG. He will mail out these books when they arrive from England.

If you have any questions, you can write to Al at 1071 Perkins Way, Sacramento, CA 95818 or call him at (916) 441-4370.

See Al's ad on the inside of the back cover of this issue. There are a couple of nice surprises!

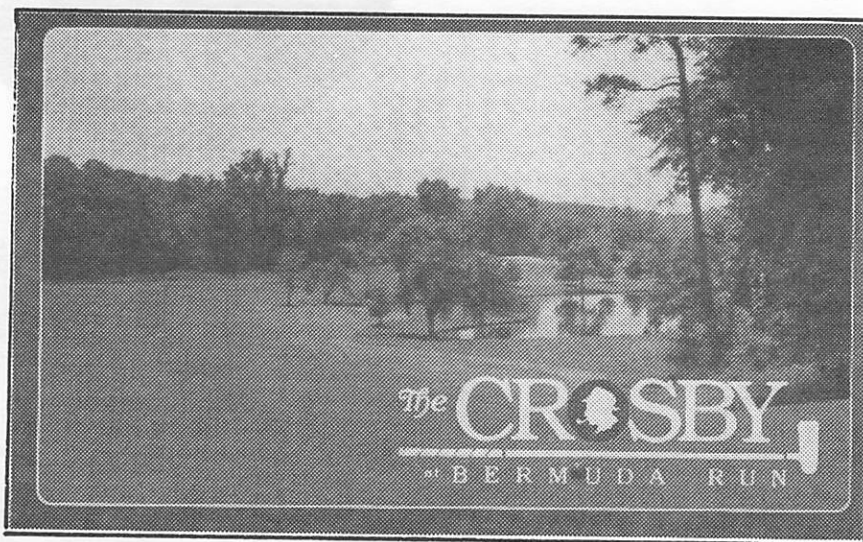
BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to the magazine, including change of address, notice of non-receipt of journal, and payment of membership dues, should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding Club Crosby in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma MI 49269. European representative: Ken W. Crossland, 9 Arden Drive, Dorridge, Solihull, West Midlands B93 8LP, United Kingdom, who handles all subscription matters in the U. K. and continental Europe.

The CROSBY

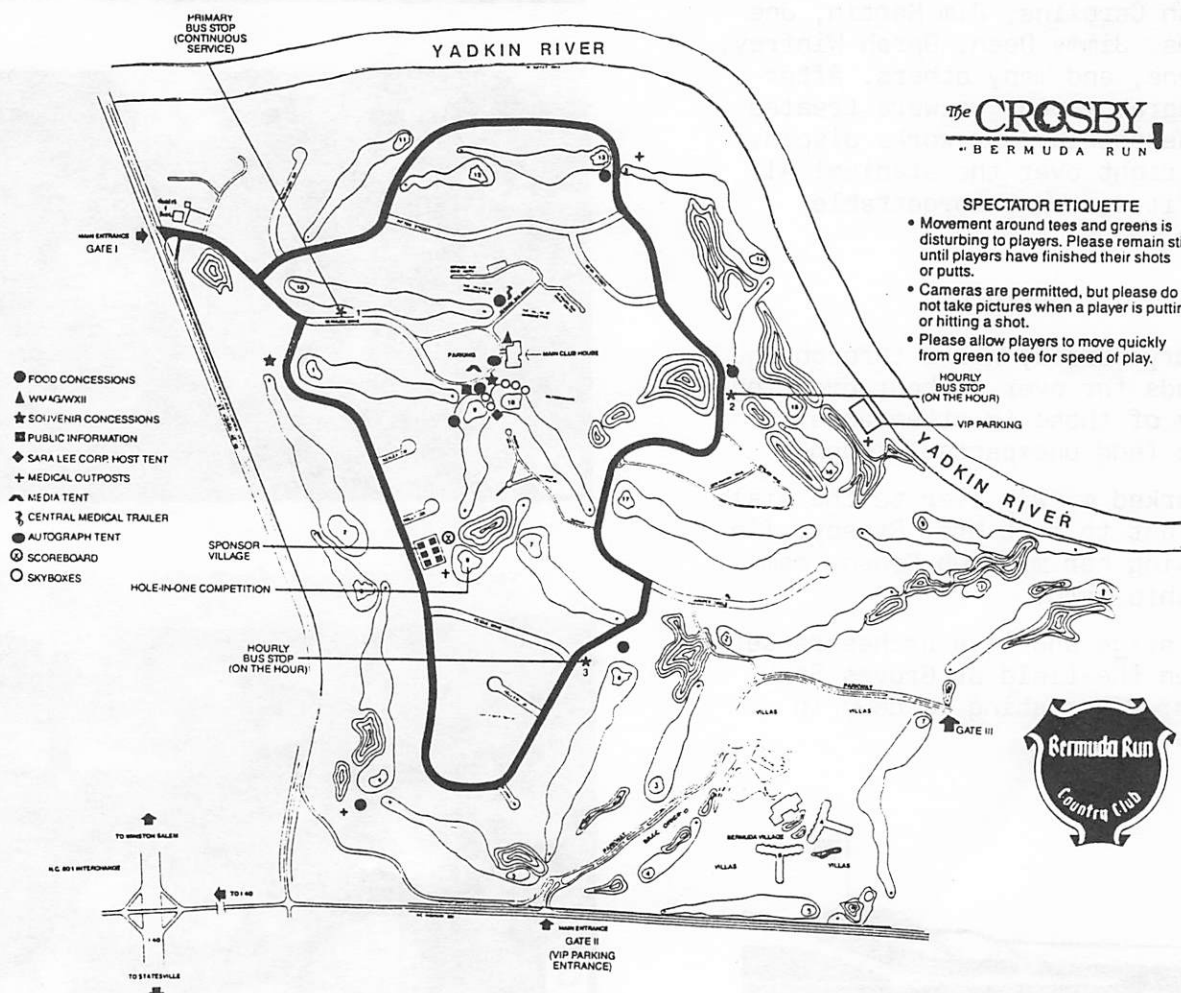
at BERMUDA RUN

OR: HOW I SPENT MY
SUMMER VACATION

BY MARK SCRIMGER



Looking Down The 14th Fairway



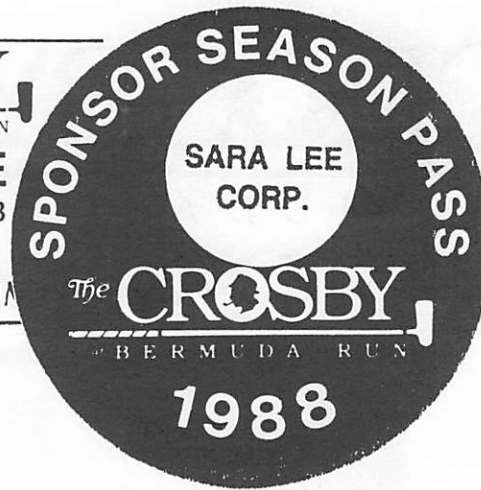
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 GENERAL
 ADMISSION

Fri., June 10, 1988-6:00 PM

Weldon, Williams & Lock, Inc.

The **CROSBY**
 at BERMUDA RUN
CLAMBAKE
 Fri., June 10, 1988
 6:00 P.M.

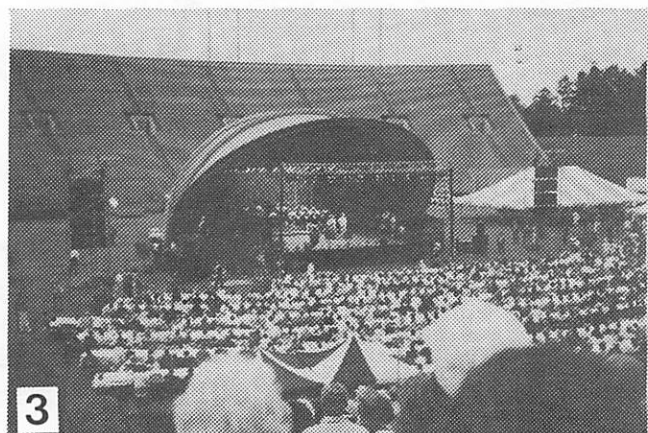
GROVES STADIUM

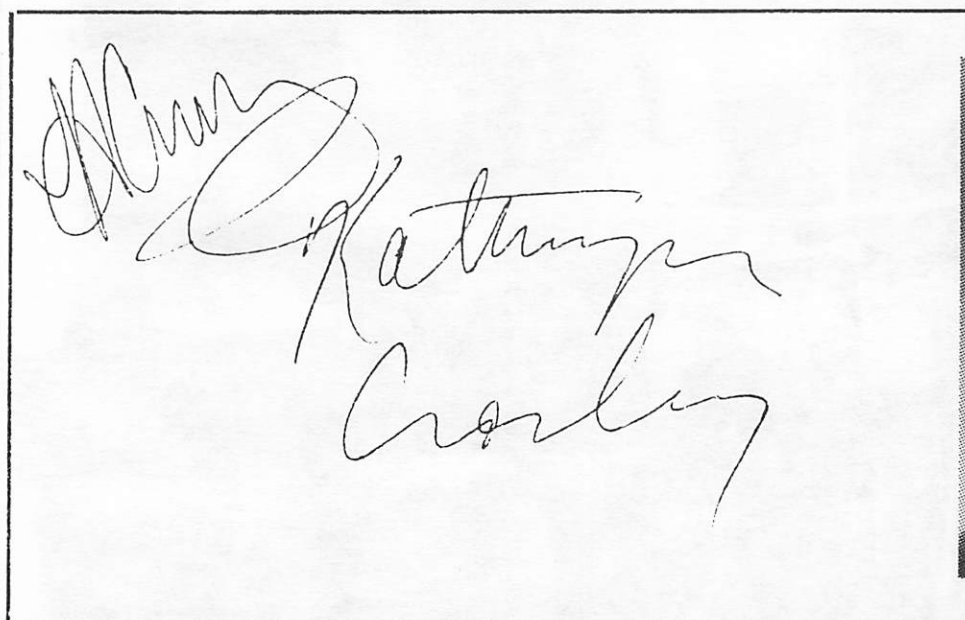
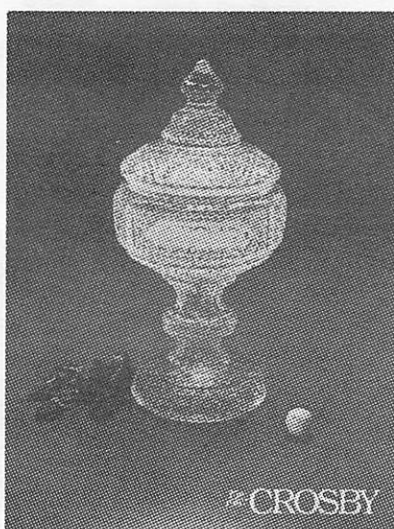
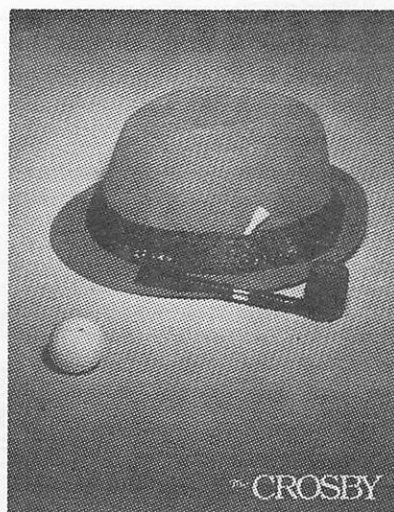


Thanks to Nancy Young of the Sara Lee Corporation, my wife Linda and I and friends Richard and Barbara Pearson of Arlington, Virginia were able to attend the 1988 Crosby Celebrity Golf Tournament. We were also invited to the Crosby Clambake being held at Groves Stadium on the Wake Forest University in Winston-Salem, North Carolina. We didn't know what to expect at the Clambake, but we were very anxious to attend. The Tournament organization served food and drink (and the namesake clams!) to upwards of 7000 guests. At dusk we were royally entertained by Mrs. Crosby, MacLean Stevenson, country singer Jon Anderson, the Governor of North Carolina, Jim Martin, Joe Williams, Jimmy Dean, Oprah Winfrey, Pat Boone, and many others. After the program ended, we were treated to a spectacular fireworks display staged right over the stadium! All agreed it was an unforgettable evening.

PHOTOS

1. Kathryn Crosby walks through the stands for over an hour greeting many of those in attendance. A nice (and unexpected) touch.
2. I worked my way over to the aisle and got to meet Mrs. Crosby. I'm showing her my Club Crosby membership card.
3. The stage and live orchestra set up on the field at Groves Stadium. VIP seating is down in front.





The next day, we enjoyed perfect weather as we saw and talked to scores of celebrities before they teed-off at the various holes. We ran into Kathryn and Harry (the only Crosbys in attendance) several times out on the course, and I managed to get their autographs together on one card. Also pictured here (top to bottom) are the covers from the souvenir programs for the 1986, 1987, and 1988 tournaments.

PAGES FROM THE 1988 CROSBY GOLF
TOURNAMENT SOUVENIR PROGRAM





FROM THE SOUVENIR PROGRAM



FROM THE SOUVENIR PROGRAM

♫ *The Ford Road Show* ♫

Featuring BING CROSBY

By Russ Rullman & Larry Kiner

PART TWO

Now for a little information about the Crosby songs on the "Ford Road Show" programs. You read about how relaxed, laid-back or downright lazy Bing was. To the contrary, Bing turned out more programs, sang more songs and reached more people on the airwaves than any other singer before or since, thanks in large part to the invention of broadcast tape, which enabled him to allocate his time. And as always, Bing repeated his favorite songs.

On the Ford series, Bing carried over a number of song tapes used on "The Bing Crosby Show"--his 15-minute evening program which was aired starting in the fall of 1954. But many of the Ford songs were retaped, using the same musical arrangements. How can you tell? Derek Parke in England devised an interesting system. He took the same song title from different programs, let's say one from "The Bing Crosby Show" and one from the "Ford Road Show" and put them on channel 1 and 2 of his playback. If the two tracks are identical you get perfect monaural output. If they're a little different, you'll get an echo-chamber effect. At any rate, it is determined by such experts that Bing used both new and old tracks for this series.

Equally interesting to the collector are the parodies--singing commercials using the melodies of popular songs with Ford commercial lyrics. Bing loved them. From the program index printed in the July issue, count the number of parodies on this series; then note how many of the melodies are found *nowhere else* in Bing's vast repertoire! Such songs as "Baby Me," "Doctor, Lawyer, Indian Chief," etc., are welcome additions to your Crosby song index; and to make it easy for you to catalog the Ford numbers, we've included the complete alphabetical list:

AIN'T MISBEHAVIN' (Andy Razaf-Thomas "Fats" Waller-Harry Brooks) #43, 60, 105, 108, 127.
ALABAMA BOUND (B. G. "Buddy" DeSylva-Bud Green-Ray Henderson) #5, 275.

ALL THE TIME (Jay Livingston-Raymond B. Evans) #182, 192, 200, 227, 241.
ALL THE WAY (Sammy Cahn-James Van Heusen) #49, 62, 87, 98, 130, 151.
ALONG THE NAVAJO TRAIL (parody) (Larry Markes-Dick Charles-Eddie DeLange) #49, 54.
ANYONE CAN FALL IN LOVE (Sammy Cahn-Jack David Holt) #273.
AROUND THE WORLD (parody) (Harold Adamson-Victor Young) #47, 48.
ARRIVIDERCI ROMA MIA (Alessandro Allesandroni-Aldo Fabrizi) #187.
AS TIME GOES BY (parody) (Herman Hupfield) #68, 71, 107.
AT SUNDOWN (Walter Donaldson) #54, 82, 118, 170, 244.
AVALON (Al Jolson-B. G. "Buddy" DeSylva-Vincent Rose) #40, 45, 129, 156, 180, 207, 222, 233, 240, 276, 284, 286.
AVALON TOWN (Grant Clarke-Nacio Herb Brown) #139, 183.
BABY ME (parody) (Archie Gottler-Lou Handman-Harry Barris) #18.
BABY, WON'T YOU PLEASE COME HOME (parody) (Clarence Williams-Charles Warfield) #260, 272, 280, 282, 285.
BALLERINA (See: DANCE BALLERINA, DANCE)
BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Ted Koehler-Harold Arlen) #27, 66, 92, 175.
BETWEEN 18TH AND 19TH ON CHESTNUT STREET (parody) (Dick Rogers-Will Osborne) #37, 111, 116, 123, 168.
BICYCLE BUILT FOR TWO (aka DAISY BELL) (parody) (Harry Dacre) #63, 136.
BREEZIN' ALONG WITH THE BREEZE (Richard A. Whiting-Haven Gillespie-Seymour Simons) #172, 194.
BUTTON UP YOUR OVERCOAT (B. G. "Buddy" DeSylva-Lew Brown-Ray Henderson) #89.
CAROLINA IN THE MORNING (Gus Kahn-Walter Donaldson) #146.
CATCH A FALLING STAR (Paul Vance-Lee Pockriss) #201, 208, 256, 268, 278.
CHANCES ARE (Al Stillman-Robert Allen) #58, 70, 81, 93, 110, 131.
CHICAGO (Fred Fisher) #262, 277.
CHINATOWN, MY CHINATOWN (Jean Schwartz-William K. Jerome) #23, 264, 271.
CHURCH BELLS (Paul Sanders) #198, 204, 215, 230, 242, 255, 280.
COUNT YOUR BLESSINGS (Irving Berlin) #90.

CRAZY RHYTHM (Irving Caesar-Joseph Meyer-Roger W. Kahn) #124, 140, 167, 189, 267.
 DAISY BELL (See: BICYCLE BUILT FOR TWO)
 DANCE BALLERINA, DANCE (aka BALLERINA) (parody) (Bob Russell-Carl Sigman) #129, 156, 180, 204, 215, 238, 256.
 DARK MOON (Ned Miller) #7, 27, 42, 66.
 DEAR OLD DONEGAL (parody) (Steve Graham) #30.
 'DEED I DO (Fred Rose-Walter Hirsch) #243, 275.
 DO NOTHIN' TILL YOU HEAR FROM ME (Sidney Keith Russell-Edward Kennedy "Duke" Ellington) #56, 83, 103.
 DOCTOR, LAWYER, INDIAN CHIEF (parody) Paul Francis Webster-Hoagy Carmichael) #190, 192, 196, 200, 229, 239, 244, 249, 259, 279.
 DON'T BLAME ME (Dorothy Fields-Jimmy McHugh) #12, 53, 159.
 DON'T GET AROUND MUCH ANYMORE (Bob Russell-Edward Kennedy "Duke" Ellington) #9, 25, 43, 86, 135, 149.
 FINE AND DANDY (Paul Jones-Kay Swift) #243.
 FLORES NEGRAS (aka YOU'RE THE MOMENT OF A LIFE-time) (Sergio de Karlo-Ray Charles) #15, 155.
 FUNICULI-FUNICULA (parody) (Luigi Denza) #91, 170, 198, 206, 208.
 GEORGIA ON MY MIND (Stuart Gorell--Hoagy Carmichael) #167.
 GET ME TO THE CHURCH ON TIME (Frederick Loewe-Alan Jay Lerner) #8, 111.
 GIGI (Frederick Loewe-Alan Jay Lerner) #207, 220, 232, 254, 276, 284, 286.
 GOLD DIGGERS' SONG, THE--WE'RE IN THE MONEY (Al Dubin-Harry Warren) #23, 42, 142.
 GYPSY IN MY SOUL (Clay A. Boland-Moe Jaffe) #148, 188.
 HEARTACHES (parody) (John Klenner-Al Hoffman) #28, 104, 117, 119, 158, 223, 267.
 HONEYSUCKLE ROSE (Andy Razaf-Thomas "Fats" Waller) #69, 108.
 HOW ABOUT YOU (Burton Lane-Arthur Freed) #31, 60, 74, 105, 109, 164.
 HOW AM I TO KNOW? (Gordon Jenkins) #16, 128.
 I'M A FOOL TO CARE (T. Daffan) #177.
 I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (Jimmy Gaskill--Jimmy McHugh) #19, 78, 99, 132, 171.
 I FEEL A SONG COMING ON (Jimmy McHugh-Dorothy Fields) #13, 78, 99.
 I GET A KICK OUT OF YOU (Cole Porter) #260, 272.
 I GUESS I'LL HAVE TO CHANGE MY PLANS (Howard Dietz-Arthur Schwartz) #29, 150.
 I HEAR MUSIC (Frank Loesser-Burton Lane) #171.
 I LET A SONG GO OUT OF MY HEART (John Redmond-Henry Nemo-Irving Mills-Edward Kennedy "Duke" Ellington) #51, 79, 96, 139.
 I MAY BE WRONG (duet with Rosemary Clooney) (Henry Sullivan-Harry Ruskin) #203, 213, 237, 250.
 I SEE YOUR FACE BEFORE ME (Howard Dietz-Arthur Schwartz) #80.
 I WANT TO BE HAPPY (Irving Caesar-Vincent Youmans) #89, 112, 152, 220, 232, 262, 277.

I'LL REMEMBER TODAY. #63, 72, 106, 116, 132, 147, 168.
 IF I COULD BE WITH YOU ONE HOUR TONIGHT (Henry Creamer-J. Turner Layton) #50, 107, 143, 249, 259, 279.
 IN A LITTLE SPANISH TOWN (Sam M. Lewis-Joe Young-Mabel Wayne) #6, 119, 158.
 IT HAPPENED IN MONTEREY (Billy Rose-Mabel Wayne) #1, 21, 44, 73, 136, 285.
 IT'S ALMOST LIKE BEING IN LOVE (Oscar Hammerstein II-Richard Rodgers) #11, 34, 69, 80, 97, 108.
 IT'S NOT FOR ME TO SAY (Robert Allen-Al Stillman) #22, 38, 112, 152.
 IT JUST HAPPENED TO ME (duet with Rosemary Clooney) (Nick Clooney-Rosemary Clooney) #217, 235.
 I'VE GOT A CRUSH ON YOU (Ira Gershwin-George Gershwin) #48, 160.
 I'VE GOT MY LOVE TO KEEP ME WARM (Irving Berlin) #46, 122, 157, 283.
 JUST YOU, JUST ME (Jesse Greer-Raymond W. Klages) #86, 128, 135, 149.
 KEEP IT GAY (Oscar Hammerstein II-Richard Rodgers) #22, 38, 52, 154.
 LADY IS A TRAMP, THE (Lorenz Hart-Richard Rodgers) #163.
 LITTLE GIRL (parody) (Madeline Hyde-Francis Henry) #29, 147, 153, 176, 230, 251, 265.
 LITTLE MAN, YOU'VE HAD A BUSY DAY (Al Hoffman-Maurice Sigler-Mabel Wayne) #30.
 LOVE AND MARRIAGE (Sammy Cahn-James Van Heusen) #261, 270.
 LOVE ME OR LEAVE ME (Gus Kahn-Walter Donaldson) #141, 169, 196, 229, 239.
 LULLABY OF BROADWAY (Al Dubin-Harry Warren) #10, 41, 95, 142.
 MAGIC MOMENTS (Hal David-Burt Bacharach) #191, 202, 212, 225, 249, 258, 274.
 MANHATTAN (Lorenz Hart-Richard Rodgers) #55, 115, 176, 193.
 MY BLUE HEAVEN (Walter Donaldson-George Whiting) #18, 138.
 MY FUNNY VALENTINE (Lorenz Hart-Richard Rodgers) #129.
 MY, HOW THE TIME GOES BY (Harold Adamson-Jimmy McHugh) #61, 64, 85, 102, 123, 134.
 MY IDEAL (Leo Robin-Richard A. Whiting-Newell Chase) #160.
 NEARNESS OF YOU, THE (Ned Washington-Hoagy Carmichael) #269.
 NEW SUN IN THE SKY, A (Howard Dietz-Arthur Schwartz) #17, 67.
 NICE WORK IF YOU CAN GET IT (Ira Gershwin-George Gershwin) #273.
 NOBODY'S DARLIN' BUT MINE (parody) (Jimmie Davis) #84, 133, 138.
 OH, LOOK AT ME NOW (John DeVries-Joe Bushkin) #161, 174, 181.
 OLD CAPE COD (Irwin Pincus-Claire Rothrock-Milton Yakus) #3, 20, 39, 59.
 OLD PIANO ROLL BLUES, THE (parody) (Cy Coben) #44, 162, 185.

ON THE ALAMO (Gus Kahn-Isham Jones) #156, 180, 266, 281.

PAPA, WON'T YOU DANCE WITH ME (parody) (Sammy Cahn-Jule Styne) #201, 212, 225, 261, 270, 276, 284.

PEOPLE WILL SAY WE'RE IN LOVE (duet with Rosemary Clooney) (Oscar Hammerstein II-Richard Rodgers) #221, 246.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (Sidney Clare-Sam H. Stept) #113, 127, 161.

PUT IT THERE, PAL (parody) (Johnny Burke-James Van Heusen) #33.

RAIN (Eugene Ford-Carey Morgan-Arthur Swanstrom) #68, 84, 94, 121, 133, 162, 185.

RED RIVER VALLEY (parody) (Anonymous) #78, 99.

ROW, ROW, ROW (parody) (William Jerome-James V. Monaco) #20.

'S WONDERFUL (Ira Gershwin-George Gershwin) #177, 254.

SO RARE (Jerry Herst-John Rufus Sharpe) #28, 35, 47, 76, 100.

SOLAMENTE UNA VEZ (Augustine Lara) #32.

SOMEDAY YOU'LL WANT ME TO WANT YOU (parody) #88, 137.

SOMETHING TO REMEMBER YOU BY (duet with Rosemary Clooney) (Howard Dietz-Arthur Schwartz) #195, 209, 224.

SUNDAY (Chester Conn-Bennie Krueger-Ned Miller-Jule Styne) #175.

SURPRISE (Jay Livingston-Raymond B. Evans) #210, 226, 238, 253, 263.

TAMMY (Jay Livingston-Raymond B. Evans) #57, 65, 77, 88, 101, 125, 137.

THEN I'LL BE HAPPY (Sidney Clare-Lew Brown-Cliff Friend) #24, 104, 117.

THEY CAN'T TAKE THAT AWAY FROM ME (duet with Rosemary Clooney) (Ira Gershwin-George Gershwin) #219, 228, 234.

THINGS WE DID LAST SUMMER, THE (parody) (Sammy Cahn-Jule Styne) #264, 271.

THINGS WE DID LAST SUMMER, THE (parody) (duet with Rosemary Clooney) (Sammy Cahn-Jule Styne) #221.

THIS CAN'T BE LOVE (Lorenz Hart-Richard Rodgers) #25, 67, 106.

THOU SWELL (Lorenz Hart-Richard Rodgers) #17, 40, 45.

TOO MARVELOUS FOR WORDS (Johnny Mercer-Richard A. Whiting) #4, 126.

TRY A LITTLE TENDERNESS (Harry Woods - James Campbell-Reg Connelly) #26, 144, 153.

WAITIN' FOR THE EVENIN' MAIL. # 2, 75.

'WAY DOWN YONDER IN NEW ORLEANS (Henry Creamer-J. Turner Layton) #140.

WE'RE IN THE MONEY (See: GOLD DIGGERS' SONG, THE)

WE JUST COULDN'T SAY GOODBYE (duet with Rosemary Clooney) (Harry M. Woods) #217, 235.

WHAT IS THERE TO SAY? (E. Y. "Yip" Harburg-Vernon Duke) #14, 114.

WHAT IS THIS THING CALLED LOVE? (Cole Porter) #178, 186, 282.

WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG (Harry M. Woods) #190, 231, 247.

WHEN THE SAINTS GO MARCHING IN (parody) (Anonymous) #24.

WHEN YOU WERE SWEET SIXTEEN (parody) (James Thornton) #76.

WHY DON'T YOU DO RIGHT? (parody) (Joe McCoy) #178, 186, 189, 227, 241, 245, 248, 258, 274.

WILL YOU STILL BE MINE? (duet with Rosemary Clooney) (Thomas M. Adair-Matt Dennis) #199, 216, 236.

WITCHCRAFT (Carolyn Leigh-Cy Coleman) #206, 223, 251, 265.

WITH ALL MY HEART (Johnny Burke-Harold Spina) #19, 31, 52, 92.

WOULD YOU LIKE TO TAKE A WALK? (duet with Rosemary Clooney) (Mort Dixon-Billy Rose-Harry Warren) #222, 233, 240.

YOU'RE AHEAD IN A FORD. Opening theme with chorus appeared on all programs, with Bing singing the title line, after which he is joined by a chorus and the music fades to humming under Ken Carpenter's opening announcements. Another version was also sung during the course of the following programs: #46, 55, 93, 143, 145, 150, 155, 159, 163, 165, 166, 169, 172, 173, 174, 179, 181, 184, 188, 191, 194, 202, 207, 210, 220, 226, 231, 232, 242, 247, 253, 255, 268, 278, 283, 286.

YOU'RE DRIVING ME CRAZY (Walter Donaldson) 146, 266, 281.

YOU'RE THE MOMENT OF A LIFETIME (See: FLORES NEGRAS).

YOU'RE THE TOP (Cole Porter) #173, 179.

YOU DO SOMETHING TO ME (Cole Porter) #34, 74, 113, 164.

YOU TOOK ADVANTAGE OF ME (Lorenz Hart-Richard Rodgers) #97, 121, 174, 181.

YOU TURNED THE TABLES ON ME (Louis Alter-Sidney D. Mitchell) #33, 71, 120.

YOU'LL NEVER KNOW (Mack Gordon-Harry Warren) #145, 165, 245.

YOU'D BE SO NICE TO COME HOME TO (duet with Rosemary Clooney) (Cole Porter) #197, 205, 211, 214, 257.

If this article has whetted your appetite for a large helping of this Crosby brand of music, may I refer you to Larry F. Kiner, P. O. Box 724, Redmond, WA 98073-0724. Larry not only compiled the program information found here but offers on tape many, if not most, of the songs Crosby sang on the series. In addition Larry produced an LP about two years ago which offers excellent examples of how Bing and his crew built the Ford show. With the BLUE AND GOLD label, titled "All the Way," the LP is still available and includes unused material--

false starts, breakdowns, dialogues between takes, etc., as indicated below:

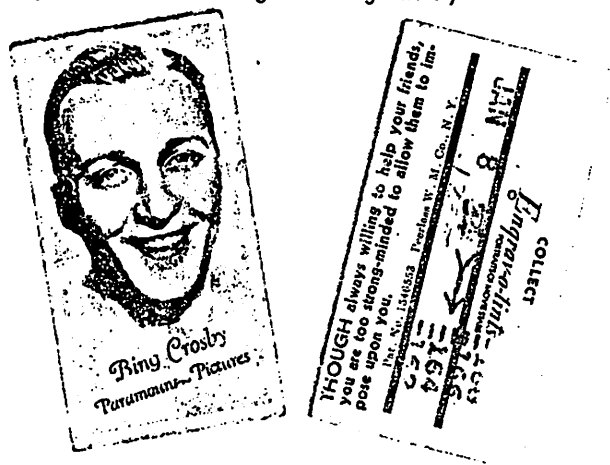
ALL THE WAY. Blue & Gold 1. Includes: Side One: What Is There To Say? (#14); Doctor, Lawyer, Indian Chief (Parody: Ford Gives More Convertible Value (2 takes) (#190); Why Don't You Do Right? (Parody: Now If You Want a Wagon) (#178); All the Way (#49); Why Don't You Do Right? (Parody: Now If You Want a Wagon (2 takes) (#178); Papa, Won't You Dance With Me? (Parody: Everybody's Eyein' Ford) (3 takes) (#201); Theme: You're Ahead in a Ford (2 takes). I'll Remember Today (#63). Side Two: Witchcraft (3 takes) (#206); Catch a Falling Star (2 takes) (#201); Gigi (take 1) (#207); Gigi (take 2); Chances Are (#58). NOTE: The program number of first use in the series is indicated in parentheses after each title.

This offering is made with the usual disclaimer of 100% accuracy and with the usual plea for help in making additions and corrections. Not all the programs have been found; if you have any you'd like to sell or swap, please write me, Russ Rullman, 159 South Mansfield Avenue, Los Angeles CA 90036. Any additions will be shared with all interested collectors!



REMEMBER WHEN?...

There was a time, not so long ago, when a penny in the slot of the ubiquitous weighing machine coaxed forth a little card bearing a picture of a famous movie star, your fortune, and your weight. This example is from the collection of Helen Tolton. It recorded the weight of her late husband, Marston, on January 8, 1935. (The machine had forgotten to change the year.)



BOOKS

ROCK ERAS; INTERPRETATIONS OF MUSIC AND SOCIETY, 1954-1984, by Jim Curtis. Published by Bowling Green State University Press, Bowling Green, Ohio 43403. Softcover, 363 pages. Available from the publisher for \$16.95, plus \$1.00 postage. A hardcover edition is also available for \$33.95.

At first glance this would seem to be a strange book to review in this publication. How many of our readers really care about rock and roll, even though Bing adapted a few of its tunes to his own particular style?

Our members will, however, be interested in at least the first section of the book, entitled "Bing, the Chairman, and the King," which concerns itself with Bing Crosby, Frank Sinatra and Elvis Presley. The author says that each man can claim a superlative: "Bing was the best loved, Frank was the greatest artist, and Elvis was the greatest social phenomenon." Members of Club Crosby might disagree with Sinatra's description, because we would like to claim that honor for Bing, too, but we probably wouldn't question the other two accolades. Elvis was indeed a social phenomenon, and many of us do not particularly care for him, not because of what he *was* but what he *caused*.

Anyway, getting back to Crosby, the author presents us with an interesting and thoughtful discussion of Bing's importance in the musical world of his time and of the importance of electrical amplification in the development of his style.

Those who can approach this book without musical prejudices will find the entire volume to be well written and worthy of respect. Rock and roll is here to stay, as one of its tunes proclaims, and it won't hurt any of us to learn a little more about it and its performers. This book offers an excellent chance to do just that. W.L.M.

BACK ISSUES AVAILABLE

BINGANG has a few extra copies of the July 1988 issue. We also have 2 extra copies of the August 1987 issue. Back issues are \$5.00 each from the editor.

More Crosby Correspondence

A LETTER FROM
BING CROSBY
TO
RED NICHOLS

Bing Crosby
Hollywood



Dear Red:

Went down to Palm Springs the other day, and found a package awaiting me there from you. I was dazzled when I opened it. Wait till Wonga sees this - he's going to be livid with envy. I'm going to save it for one of those real big functions at Thunderbird, where I want to come on real strong. Thanks a lot, Red, for thinking of me.

Wonga opened at the Desert Inn a week ago, on the same bill with my three boys. I haven't seen the show yet, but everybody says it's a riot. He took Buddy Cole and a small group up, and augmented them with the regular band there at the Desert Inn. They say he was very nervous opening night, but is now in good form, and is a tremendous success. Now if he could just stay away from those tables, he might bring home some money. They're paying him a fabulous salary.

Hope to see you when you get back -

Warmest regards,

Bing
Bing Crosby

BC:lm

Mr. Red Nichols
38543 North 32nd Street E.
Palmdale, California

"Wonga" is Phil Harris.

Some Nichols collectors seem to think this letter refers to some early transcriptions (Paul Whiteman radio shows) that Red had sent Bing, as Red had a copy of everything he ever recorded. However, it seems to me that perhaps Bing is referring to some gift of clothing or maybe a golf club. M.S.

Letter is dated April 26, 1960

BING'S CHRISTMAS FANTASY



by David Ledford



BING'S CHRISTMAS STORY makes you feel good.

A new sled, a snow-covered hill, a pretty girl and a friend selling hot potatoes. Nice stuff.

Too bad he made it up.

People who knew Bing Crosby will say that, collectively, the story (printed at the end of this article) is probably true. But it didn't happen exactly the way he--or his publicist--tells it.

"I don't know who wrote that thing," said Ed FitzGerald, a lifelong friend of Crosby's. "Bing didn't."

"Bing would let his imagination run away with him," said Herb Rotchford Jr., a Spokane school teacher whose father was named as the potato hawker in the story. "Dad would call him on the carpet about it, and they would laugh and have a good time."

Rotchford's mother, LaVerne, said her late husband didn't steal potatoes and sell them to Crosby.

"They (movie stars) have to enlarge on their stories," Mrs. Rotchford said. "If they didn't, they wouldn't mean a thing."

Crosby was a fun-loving fellow, FitzGerald and the Rotchfords said. When asked to create a favorite Christmas story, he probably pulled together several of his favorite winter scenes.

No harm done, Laverne said. It was good "P.R."

The story was carried by the Associated Press in 1962, and has shown up in other publications, including a book called "Christmases with Ed Sullivan."

Crosby enriched the lives of his close friends--in a way no one else could have. Bing invited FitzGerald and Herb and LaVerne Rotchford to dinner when other guests included people like Bob Hope, Clark Gable, Dean Martin and Jerry Lewis.

"It was interesting to meet so many of those people at Paramount (Studios)," said FitzGerald, his eyes gleaming.

FitzGerald pointed to one of the many photographs of him and Bing hanging on the wall of his home at Hayden Lake,

students taken in 1918.

"There's a picture of Bing there, the little chubby guy in the middle. He was definitely the greatest thing that ever came out of Spokane, Washington."

"I DON'T KNOW WHO WROTE THAT
THING--BING DIDN'T."



Ed FitzGerald



The retired surgeon said Crosby's greatest strength was his strong moral character--though "he had his flings like everybody else."

"He was a hell of a disciplinarian," FitzGerald said. "I've seen him wait up all night on those kids (from his first marriage) to come home. Pace the floor and everything else."

Crosby's weakness was that "he was a little too curt," FitzGerald said.

"There were times when I'd be visiting Bing and all of a sudden he'd be gone. I'd be alone. But I can't blame him for that--he was a big man."

FitzGerald occasionally played golf with Crosby and some of his other Inland Empire friends at Hayden Lake. He said Crosby sang between shots.

But it was Herb Rotchford, a Spokane dentist, who Crosby teed off with most.

Rotchford and Crosby were friends as adolescents, but "kind of lost track of each other along the way," LaVerne said. The friendship was renewed when Crosby, on his way to the Canadian Rockies for a hunting trip, stopped in Spokane to have a tooth fixed.

The Rotchfords introduced Crosby to Hayden Lake and he later bought a home there.

"Boy I was a nervy brat," said LaVerne. "I said, 'How would you like to be our son's godfather?' He said, 'I'd love it.' We had Herbie christened, then we had a big doings at the Spokane Club."

"Bing was a genuine, fine human being."

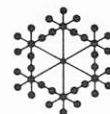
--SPOKESMAN REVIEW, Dec. 25, 1984

Spokane Story. . . .

A boy, a sled, and a pretty girl



BY BING CROSBY



I can look back over a long list of Christmases--not, as Bob Hope would lead people to believe, going back to Valley Forge--but long enough. One Christmas above all stands out in my memory. It was a simple day, I suppose, by present teen-age standards, but its recollection never fails to induce a mellow glow for me.

I was 13. We lived in Spokane, Wash., where a white Christmas is standard, and where skating and sledding were the big joys for the youngsters in those days. But our skates, which never fit us properly, were hand-me-downs from the elders, and our sleds were handmade affairs with wooden runners and clumsy steering.

Now if a fellow had a "Flexible Flyer" with steel hollow-groove runners, footrests and mechanical steering, he could ask the village belle to go up to Lidgerwood Hill and spend the day sledding. My eye was on the girl, and my heart was set on the sled. In the few days before Christmas, I worked harder than ever at selling newspapers to earn enough money to buy that sled, but I didn't quite make it. I was a few bucks short, but a few bucks in those days came hard. It was a blue Christmas Eve for me that long-ago night in Spokane.

Under the tree for me on Christmas morning was a shiny "Flexible Flyer" with the red, white and blue eagle on the centerboard. It was a tandem job, too. To me, there wasn't a more beautiful sight in the whole world. I looked at my dad, my eyes filled with gratitude.

"How did you know what I wanted?" I asked.

"I have ways," he smiled mysteriously, and as I now know, fathers do. But I was too excited to pursue my questions, and I raced out of the house dragging my sled behind me.

I think my sled was the only "F.F." standing in front of St. Aloysius Church that morning. I proudly parked it right next to a Maxwell, a Franklin, a Stevens Duryea, and a couple of Model T's. I confess that my thoughts were not where they should have been during Mass. Afterwards I stood impatiently at the church door with my dad, as he chatted with the priest. I glanced in the direction of the parking area and saw a group of teen-agers huddled around the spot where I had put my sled. My heart skipped a beat. I had a horrible thought that one of the cars had run over the sled and that my friends were examining the ruins. I flew down the church steps two at a time. When I reached the group I heard ooh's and aah's. There was my sled, just as bright and shiny as ever, and in one whole beautiful piece. I heaved a sigh of relief, contacted my secret love, invited her to go sleigh riding with me, and then we were on our way.

Hooking the towrope onto the rear axle of a northbound coal truck, we were at Lidgerwood Hill and careening down its precipitous declines within the hour. It was a clear crisp December day, and I had the cutest girl and surely the slickest sled on the hill. I have never felt so lordly before or since. It was the type of Christmas scene you would expect to see in one of Grandma Moses' paintings.

A big bonfire was blazing on the side of the hill. One of the other kids, Herbie Rotchford, had filched a dozen potatoes from the family root cellar for roasting in the hot ashes. I traded him two rides on my Double F for six Murphys and, believe me, they tasted even better than pommes de terra à la maison.

I have traveled many different "Roads" in my motion picture career but that road up Lidgerwood Hill brings to my mind the sweetest memories of all.

NICE WORK IF YOU CAN GET IT

By
Mark Scrimger

A PICTORIAL REVIEW OF BING CROSBY
IN THE RECORDING STUDIO

The pictures gathered for this article show Bing and some of his famous friends at work in various recording studios. They start with an early wax-cutting for Brunswick and end with a photo taken at a session in England over forty years later. Recommended for reading is "The Crosby Years" by Ken Barnes, which covers, in interesting detail, some of Bing's final recording projects. Bing himself seems to have had little to say about the time he spent making records and, in fact, was known as "One-Take Crosby"--a man impatient with lingering in the studio any longer than was absolutely necessary. Fortunately for us, Bing tarried long enough over the years to have these photos taken and to record several thousand Crosby classics.



Photo taken at an early Brunswick session

Hollywood

By ED SULLIVAN.

Behind the Scenes

Hollywood, July 1.—Tourists in Hollywood see many things: orange groves, Catalina, the race tracks, Grauman's Chinese Theatre and its footprinted forecourt, even perhaps a visit to a studio if they have a letter from somebody sufficiently important . . . By the same token they miss a lot of things . . . For instance, the tourists pass by a little building at 5508 Melrose Ave. without giving it a glance . . . Yet out of that building emerges a continuous stream of phonograph records that are shipped to the four corners of the world, shipped to remote places that even the moving pictures do not reach . . . Records, Inc., is the name plastered above the doorway, and here at one time or another have come Bing Crosby, Grace Moore, Connie Boswell, Frances Langford, Dick Powell, Guy Lombardo and Rudy Vallee to seal their talents in wax.



Bing Crosby
Five songs in fast time.

Through plate glass windows of the control room, engineers Lyle Cain and Don Thompson, in charge of the Decca Wax recordings, look out into a large, barny studio where the microphones are set up . . . The performers send their voices or instruments through the "mikes" and into the control room where a spinning wax disc is cut into fine circular impressions . . . Crosby holds all speed records . . . In an hour and 40 minutes one afternoon, he recorded five songs . . . One of them was "Mexicali Rose" which has soared above the 200,000 mark in sales and promises to outstrip "Sweet Leilani" . . . Not many performers work so fast . . . Jack Kapps, Czar of the platters, estimates an hour is the average time for each record . . . He never permits a performer to record for more than three hours at a time, because they start to go "stale" at that point . . . The recording process and the completed record go back to the 18th Century, when Lord Galvan invented what is now known as the "Galvanic process" . . . The ancient peer would be quite amazed and likely most flattered if he could peer into the interior of 5508 Melrose Ave. at Hollywood, Cal.

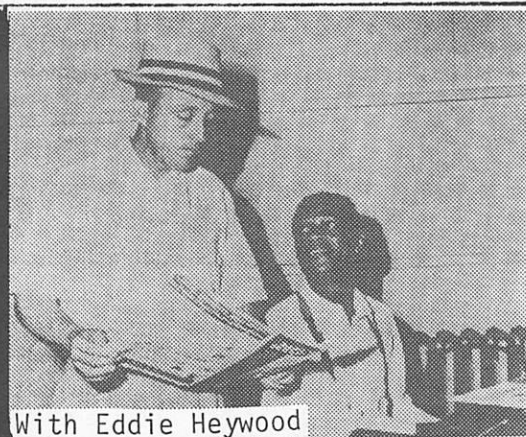
A 1939 Newspaper Article



Bing and Bob Hope
Recording for Decca
in 1944



With Brother Bob



With Eddie Heywood



With Mel Torme & Mel Tones
Buddy Cole at the Piano



With Les Paul & His Trio



With Victor Young and Jascha Heifetz



With Judy Garland

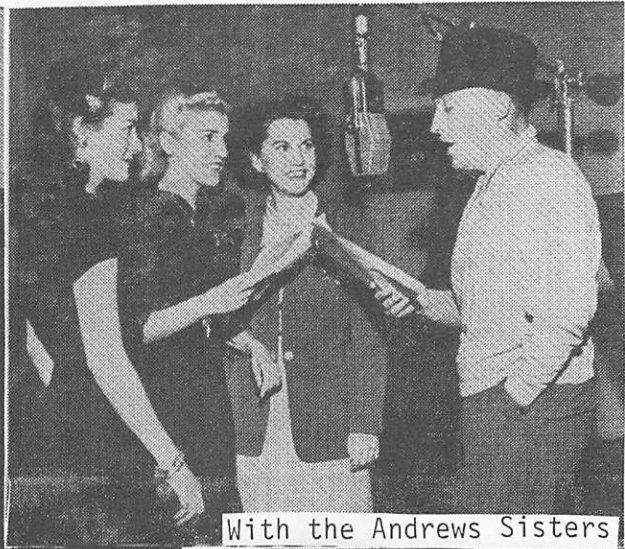


With Frances Langford & Louis Armstrong

Photos Taken at
Decca Recording Sessions
of the 1940's



With John Scott Trotter & Irving Berlin



With the Andrews Sisters



With Lionel Hampton



"Der Bingle"



With Jimmy Dorsey



With Xavier Cugat



With Carmen Cavallaro

Photos Taken at Decca Recording Sessions of the 1940's



Bing and Al Jolson in the Decca Studios (1947)



Recording for RCA with Bob Scobey (1957)



At Reprise with Sammy Davis, Jr., Dean Martin,
and Frank Sinatra (1964)



With Fred Astaire and producer Ken Barnes (next
to Fred) at the Chappell Studios in
London, England (1975)

Bing Crosby Through Handwriting Analysis

Sheldon O'Connell

A member of the Bingang offers a rare glimpse of the singer.

Sheldon O'Connell has newly surfaced after analyzing signed lip prints of 200 Hollywood actresses. The work was done for a manuscript in collaboration with Clay Campbell, former head of makeup for major Hollywood studios. Sheldon almost "lipped out" after putting the signatures through the various criteria. And wouldn't you, surrounded by lip prints of vamps and pouters in shades of ruby and rose or blushes of carmine, including fire red, pink dream and other degrees of shade and delicacy. Not a scowl on the set!

But on his first day of a lip man's holiday Sheldon put his scope and measures on a more interesting task to analyze a rare example of Bing's handwriting on a card Bing sent to England's Ena Hooley. Ena, quite advanced in years, is well-known as an admirer of Bing and indeed has many admirers of her own. This card from Bing, one of her treasures, provides us with this basis for an unusual glimpse of Bing through his handwriting. Ball points, nibs and scribbles aside, exam time is here!

There are many clues to character and personality in Bing's handwriting. In analyzing handwriting, Crosby's included, it is necessary to isolate various

indicators. For example: (1) Some of the letters "a" and "o" are open; (2) No dots on the letter "i"; (3) Up tail on the letter "y"; (4) Hooked or missing "finals" (This is readily seen in words ending in "d" and "s"); (5) The small "s" is open; (6) Capital "H's" lack cross bars; (7) The "f's" are like stick figures--little or no loops; (8) Few fi-

nals; (9) Some caps are very small, as in "Africa," or not capitalized at all. (10) Last letters in word smaller than first; (11) Slight margins. This is only a sampling of the many indicators in Bing's writing which, taken in relation to each other, have provided the following insights:

The writer has a talkative nature.

Changeable person not to be wholly relied upon.

Easily offended, especially by careless remarks.

Apt to be impractical in business dealings.

Usually good at sharp repartee.

More at home when alone or with very close friends than with a noisy, carefree crowd.

Noise is the bane of this person's existence.

Fast but not always accurate thinker.

Receives comfort, courage and inspiration from spiritual reflection. Such people fascinate by their piercing gaze and solemn tones.

Determined and persevering. Has ability to concentrate.

Gives appearance of self confidence. Not strong on self-esteem. Taste for change and variety.

Inclined to brood in silence when irritated.

Not always pleasantly attired.

Dear Mrs Hooley - Here's the Bing
feather for your husband's hat
It's from a Sand Grouse, a bird
of Kenya in Africa. As time goes
by was written by Herman Hupfield.
Hoping you like it



'WHITE CHRISTMAS' MEMORIES



By DON MAHONEY

IT'S JULY in New England, and it's in the middle of a heat wave with temperatures around 100 degrees. Many people are trying to keep cool at the beach, by the pool or even in their bathtubs. And the children are making a little money selling lemonade on the street corner, while others are heading for the air-conditioned shopping malls.

As for me, I'm sitting in the coolest room in the house with a fan blowing away, having a nice cold beer for my thirst. And, believe it or not, I'm listening to Bing Crosby singing Irving Berlin's masterpiece "White Christmas." I know it's only July, but hearing this song I'm truly in December!

"I'm dreaming of a white Christmas, just like the ones I used to know..."

Memories of Christmas are so vivid in my mind: Seeing my dear mother making wreaths and ornaments and baking holiday goodies for her family and friends; my father, my brother and I picking out a tree for the house; my other brother singing Christmas songs with his guitar; on Christmas Eve having company and my mother's tradition of opening one present and how I always looked for the biggest gift I could find to open; having mass celebrated in our own living room with family and dear friends.

Another part of Christmas I remember which usually started the Christmas season in the Mahoney household was the annual Christmas special by Bing Crosby and family. After Bing sang the ever-green "White Christmas," my mother and I would begin to trim the tree. It was a special moment for the two of us!

"...Where the treetops glisten and children listen to hear sleighbells in the snow..."

One of the beauties of living in New England at Christmas time is having snow. I can remember one year when I was in grammar school that we had had no snow a week before the holidays. It made us kids sad, and we weren't as spirited as we should have been. But on the last day of school before the holidays we were in class when I looked out the window and saw white stuff on the school

grounds. It was snow, and by this time everyone in the class was at the window looking at this beauty. We were all so happy that the Principal let us go home early. It was his Christmas present to us. That is a great memory for me!

"...I'm dreaming of a white Christmas with every Christmas card I write..."

One of my favorite memories of Christmas is mailing out Christmas cards to all my friends, new and old. And of the joy I'd get from receiving them. It's a time of renewing friendships. Too bad we don't keep in touch during the rest of the year!

Another of my favorite things is shopping for that special gift for a friend or family members, seeking that unique gift that describes the person. It's a challenge I welcome every year.

"...May your days be merry and bright, and may all your Christmases be white..."

Because of Bing Crosby singing Irving Berlin's song, all of our Christmases are white, no matter where we are. I know it's only July, but as Bing used to say:

"May I wish you the warmth and love of the holiday season, every day of the year!"

And so then, Mr. Berlin, on your 100th Christmas, may I wish you a Merry Christmas every day!

July 10, 1988

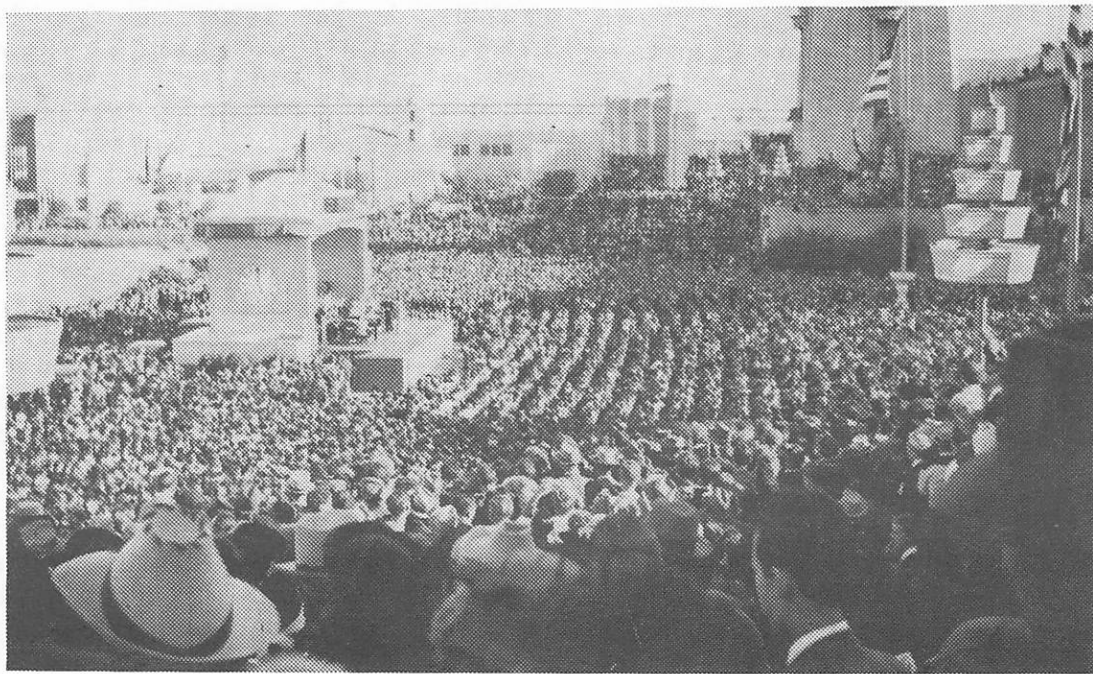
Donald Mahoney

EDITOR'S NOTE: At 23, Don Mahoney is probably our second-youngest member.



Bing At The World's Fair, 1939

By Helen Tolton



*I*t was Sunday, October 8, 1939, and it would be a day to remember. Bing Crosby was to make an appearance at the Golden Gate International Exposition on Treasure Island, San Francisco. Needless to say, my husband and I were going to be there.

We started out to drive there, but when we reached the approach to the bridge (it was several lanes wide, even then), the traffic scene that greeted us looked more like "commute time" today. My husband took one look and decided we would never make it, with that mess. So we drove back almost home, parked the car on the street and took the electric train to Treasure Island.

It was a "mob scene" when we got off the train and tried to get to the Temple Compound, where Bing was to perform. When we finally got there, what you see in the photo above was what greeted us. There were more than 60,000 people there. About 22,500 were seated on the benches and staircases, and the rest were standing shoulder to shoulder along the shore of the lagoon, on the rooftops, and on the parapets. All were desperately trying to see Bing. I myself was boosted up on a light standard so I could see and take the photograph.

The figure in white, center stage, is Bing, and the orchestra is that of George Olsen, a popular bandleader of the time. The bridge at the top is the newly-opened San Francisco-Oakland Bay Bridge. The "clock" announces that the next concert will be at five o'clock. Incredibly, this immense crowd stayed for that concert, too!

By today's standards 60,000 people are not an unusually large crowd, but for that day and time so many people in an audience was unheard of. This was a long time before the days of the mammoth rock concerts.

In his book called "Treasure Island--San Francisco's Exposition Years," Richard Reinhardt writes:

"Playing Treasure Island was a show business equivalent of ordeal by freezing. The customers were tight with their two bits; repeaters were rare; and brassy all-girl villages that packed 'em in at Dallas and Cleveland withered and died in San Francisco. What they liked on Treasure Island was something big and beautiful and free, like Count Basie or Benny Goodman..."

28 Or, as I can testify, Bing Crosby.



The Musical Tantrum



While traveling in Hawaii this year, Sheldon O'Connell came across this article about "Waikiki Wedding" in the June issue of HONOLULU magazine. This publication is a glossy monthly that celebrates Hawaii's charm and history.

The Islands have enjoyed a century of free publicity through plays, novels, movies, radio programs and TV shows set in Hawaii. But the 1937 Bing Crosby flick, "Waikiki Wedding," probably kept would-be visitors at home.

TIME magazine called the motion picture a "mild pleasantry as excellently suited to Bing Crosby's mild acting talents as its soft Hawaiian tunes are suited to his deep warbling." LITERARY DIGEST was more direct: "There isn't a soul alive who could take seriously more than any five minutes of the new picture," which it later referred to as a "goofy musical tantrum."

In the movie, Tony Marvin (Bing Crosby), as press agent for a local pineapple company, sponsors a popularity contest to promote Hawaii and his company's product. A Miss Pineapple (Shirley Ross) from Birch Falls, Iowa, wins, is brought to Hawaii for three weeks, where she's supposed to publicly enthuse over the Islands' splendor. Turns out she doesn't like Honolulu, and so, as LITERARY DIGEST puts it, "they have to kidnap her to keep her from debunking the place." The movie's other stars include Bob Burns, Martha Raye, Leif Erikson and a pig named Wafford.

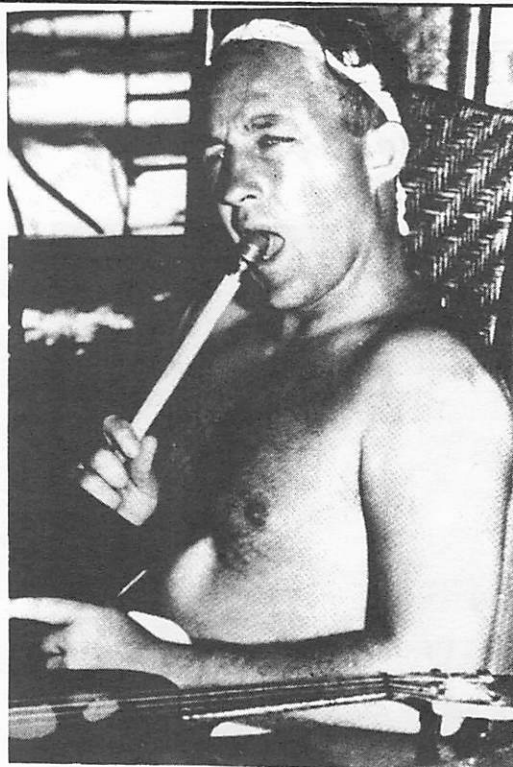
If the movie itself seemed silly, at least its music got some respect. "Sweet Leilani," composed by Harry Owens in 1934, a day after his daughter Leilani's birth at Kapiolani Maternity Hospital, won an Academy Award for best movie song of 1937.

Crosby had heard "Sweet Leilani" at the Royal Hawaiian one night during a stay in September 1936. Four more times during the evening Owens played the tune at Crosby's request. When Crosby returned to Hollywood with a demo record, Paramount executives refused to let him sing it in the movie. Crosby reportedly responded, "Either the song stays or I go."

A couple of decades later the song's bass player I. B. Peterson recalled, "Every radio station, every juke box in the country played it constantly. 'Sweet Leilani' was the song that revived the record industry in the Depression." If the movie was a turn off, at least its Academy Award winning song must have stirred up longings in a depressed America for a romantic, carefree vacation in "Blue Hawaii" (another of the movie's notable songs).

None of the "Waikiki Wedding" scenes with Crosby were shot in the Islands, although in January of 1937 Paramount's director-cameraman Robert Bruce arrived for three weeks with a \$35,000 expense account to shoot "atmosphere scenes."

Today, filming in Hawaii has become an industry. An estimated \$50 million was spent in 1987 on 335 made-in-Hawaii movies, TV series, commercials, news spots and still photographs.



Bing Crosby in Hawaii, 1936. His Oahu arrival was big news. "Bing shuffled his way through a jam of shrill flappers," reported the STAR-BULLETIN, "who ogled at the nonchalant swing of his 178-lb. body, the fluttering of his pale blue eyes."



KEN MURRAY,
LAURIE ANDERS AND BING CROSBY

KEN MURRAY

BURBANK, Calif. -- Actor Ken Murray, whose 30-year career spanned the vaudeville stage and films including the 1962 motion picture "The Man Who Shot Liberty Valance," died Wednesday (October 12, 1988) of natural causes. He was 85.

His film career began from the 1930s and continued until the late 1960's. He is best remembered for his long-running Hollywood stage appearances in "Ken Murray's Blackout," which ran from 1942 to 1949.

He also starred, produced and directed television's "The Ken Murray Show." Other television credits include "Hollywood Without Makeup," "Hollywood, My Home Town," and "El Coyote."

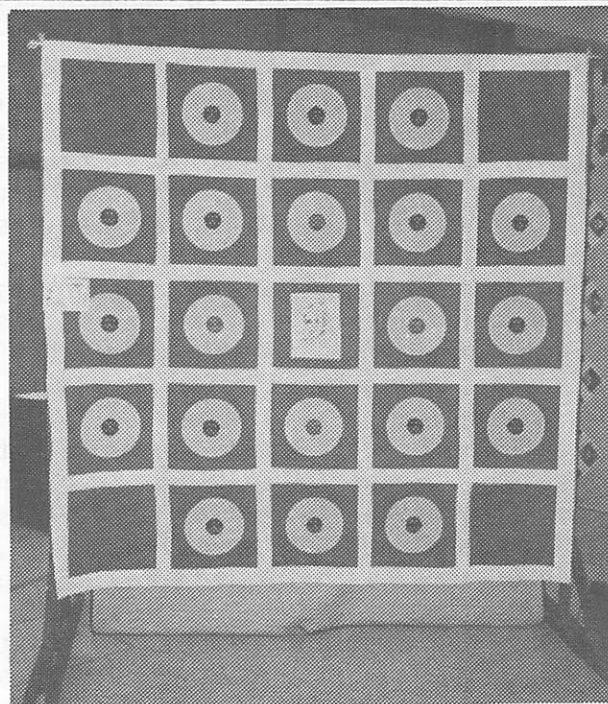
--From the News Services

In an introduction to Ken Murray's autobiography, "Life on a Pogo Stick," Bing wrote: "Besides being a very humorous lad, (Ken's) written, directed, produced and photographed--and even had the audacity to invade the fourth estate. He's been in vaudeville, movies, night clubs, television, radio and Chautauquas. He's a warm, genuine, expansive fellow."

Bing Crosby Bedding



PILLOW FROM THE COLLECTION OF HOWARD DANIEL OF ARLINGTON, VA. Large pillow (14 x 14) found at estate auction. Back is panel of black velour.



20 GOLD RECORD QUILT FROM MARK SCRIMGER. Made in 1976 by his mother, Marian Scrimger. Has sewn replicas of record labels from Bing's 20 million selling 78's, plus embroidered portrait.

Jack, Decca, and Bing

ABOUT A YEAR AGO one of our readers (Sorry, we have lost track of which one) sent us a copy of a 1941 DOWNBEAT article by Dave Dexter, Jr. titled "Don't Write This Story About Me--Jack Kapp." Your editor realized how little he knew about Mr. Kapp, one of the most influential people in Bing's career. Research turned up very little information, but here are a few facts that you may find to be of interest.

Jack (actually Jacob) Kapp was born June 15, 1901, the son of Meyer and Minnie (Leader) Kapp, graduated from high school in 1918, and married Frieda Lutz on August 6, 1922. There were two children, Myra and Jonathan. After working for the Columbia and Brunswick record companies, he--along with E. R. Lewis of English Decca and E. F. Stevens, Jr. of Columbia Records--founded Decca Records in 1934. With that background, let's read Mr. Dexter's article:

JACK KAPP asked that this story not be written. "Write about Decca records all you want," he said. "But don't stress me. I'm just one of the Decca organization."

That, coming from the man who almost single-handedly revived the recording industry, is just a sidelight on Kapp's personality. Only 39, he has been active in the record business 26 years, starting in Chicago, his home, when his father was a salesman for the old Columbia waxworks. Jack's father went from house to house taking orders. Often Jack accompanied him. Dave Kapp, Jack's younger brother, also got an early start in the business. "The old hand-wound phonograph in our home ran all the time," he says. "Whoever got up first in the morning turned it on. It was always a big day in the Kapp household when our father would bring home a batch of new releases ready to be sold. We'd play them until we knew every note on every side."

Jack's first job, at \$5 a week, was as a shipping clerk in the Chicago office of Columbia. Three years later he had (1) graduated from high school and (2) landed a full-time job in Columbia's order department.

The Kapp boys run their business unlike any other disc company execs. "We keep in touch with the trends," Jack says. He has a luxurious office penthouse-style on the 16th floor of the Hammond Building on New York's West 57th Street. He sits behind a large desk, rubbing his hands together,

pulling his bow tie in place, adjusting his glasses, fingering large stacks of order sheets sent by distributors.

"Look at this," Jack says, pointing at an order. "They want 8,000 Jimmy Dorsey 'Amapolas.' That record keeps going all the time."

At this writing, it has sold nearly 400,000 copies. Other sensational waxings which the Kapps have had in recent months are Bing Crosby's "New San Antonio Rose," Jimmy Dorsey's "Green Eyes," "I Understand" and "I Hear a Rhapsody," Bing Crosby's "Dolores," the Ink Spots' "Java Jive" and "Do I Worry" and Guy Lombardo's "The Band Played On."

Jack and Dave Kapp spend much of their time, at night, in night clubs, hotel rooms and other nocturnal hangouts hearing music, always with an eye toward finding talent and tunes which will make hit records. Whereas Jack, as president of Decca, is the top boss, looking after every department, Dave rolls up his sleeves and personally supervises most all the record dates, alternating with Bob Stephens. Dave and Bob handle all the large bands. It is Dave Kapp who deals out the tunes to the various Decca artists.

Jack Kapp's closest friend, probably, is Bing Crosby. Years ago, when Crosby was recording for Brunswick, Bing got his kicks whistling and boo-boo-booing when he recorded. Late in 1933, after proving his loyalty to the Brunswick firm, but at the same time, showing his impatience with that organization's methods, Kapp resigned and organized his own record company. The day he organized Decca, Bing Crosby and Guy Lombardo left Brunswick and joined him. Within a few weeks Ted Lewis, Ethel Waters, the Dorsey Brothers, the Mills Brothers, the Casa Loma band and several other hot attractions also were signed up with the baby Decca company.

To charges that Kapp had "raided" his rivals, Jack answered that he was paying less money than the rival concerns and that the artists had followed him "simply purely" out of loyalty, and faith in his new firm. One of the first things Kapp did, with Bing Crosby, was argue the good-natured "Groaner" into forsaking the whistling and corny boo-boo-booing. He also persuaded Bing that it would be smart to make a series of old standards, things like "Home on the Range," "I Love You Truly" and "Silent Night." Those 1934 Crosby discs are still selling day in and day out. In 1939 Bing's discs alone counted for 2,000,000 of Decca's sales. And Crosby, by dropping his jazzy whistling and boo-booing, has held his tremendous following down through the years. Every year since he started for Decca, Bing's records have shown an

increase in sales. Bing credits Jack Kapp with putting him on the right road and pulling him out of what might have been a "flash-in-the-pan career."

Record albums are popular today with thousands of disc-buyers. It was Kapp who conceived the idea. Classical waxings had always enjoyed a profitable sale, in album form, but no one had dared attempt it with pop items. Kapp stepped in, started issuing albums of congas, hillbilly tunes, hot jazz, Negro spirituals, piano solos, Irish jigs and similiar packages, all in handsome covers designed by Mark Brodie, and watched sales soar. By the time this story appears in print Decca will have issued more than 250 popular albums.

Associates of Kapp, and his brother Dave, enjoy working for the progressive Decca firm. Jack is a big man in a big industry, but he's never too busy to listen to ideas which may sell wax. If you have an idea for a Decca album of, say, Scotch bagpipe selections, Kapp will listen to your argument that such a collection would sell. Then, adjusting his bow tie, he'll say, "good idea--go to work on it. Decca will buy it."

Or he'll say, "nope, there have been too many bagpipe records made. But thanks for the suggestion."

He makes up his mind in five seconds.

Around the Decca office Jack Kapp is regarded as a supernatural sort of genius whose sense of what will sell records is uncanny--a sort of sixth sense which no other record firm exec has. Brother Dave also has acquired the "feel" in recent years, but his judgment, yet, isn't as respected as his older brother's. Simplicity of arrangement is the number one Kapp platform. A singer must stick to the melody, pronounce the words clearly, and there must not be a complex, frilly-dilly background which might detract from the song itself. Many an arranger for a band has turned purple from rage, during a record date, when Jack or Dave, or Bob Stephens, has ordered a prize arrangement modified completely.

"Let's hear the melody," Dave shouts. "Kill those saxes and trumpets behind the vocal. They clutter it up."

And another smash hit is made.

Jack Kapp is a modest guy, proud of his youthful ideas and appearance. More than any other recording man, he has proved his knowledge of the industry, and how a record company can be successful despite obstacles. The entire Decca organization reflects its leader's aggressiveness and brainy maneuvers. It isn't hard to understand why Kapp's blue and gold 35-cent label outsells all the others month after month without ever slipping. The Kapp boys keep their fingers on the pulse of the people.



Bing with Jack Kapp

In "Bing Crosby Album," a fan magazine published by Dell in 1949, Jack Kapp wrote an article expressing his feeling for Bing. Reprinted below is an edited version of that article.

It is difficult for me to write anything about Bing Crosby without becoming emotional. There has been a continuous and uninterrupted association since 1931, and I consider myself privileged indeed to have had a front row seat where I could see the development of the greatest talent the world has known in years.

Bing's extraordinary and growing gifts as an artist have been exceeded only by his progress as a human being. I regard his association with me as something of a sacred trust. Moreover, I believe there has been a mutuality of faith, and from that mutual faith came the renaissance of an industry which was once decadent and which is now a source of world-wide entertainment and cultural education.

With his God-given talent, Bing has become the symbol of America and what it represents to all the peoples of the world. In his off-hand, unpretentious, and wholly native way, Bing is Mr. America. Our nation should make him a Plenipotentiary and Ambassador of Good Will to the world. No other voice is heard around the world as often as his. In every country people have taken him to their hearts as if he were their own--and, in a sense, he is.

I will never forget the first day I met Bing a little over 17 years ago in the lobby of the Roosevelt Hotel in Hollywood. He was wearing a crew-neck sweater and he had the same casualness then that distinguishes him today. He was pleased with the progress that a couple of his records had made, but he was not impressed. We were paying him \$200 a record at that time.

I remember how I appealed to him to come to New York, and how, a few months later, he arrived, coming East with the money we sent him...his incredulity about all the excitement he had caused. We increased his fee to \$250 a record because he

was a "big star now." I shared in the excitement. I can still recapture the thrill of those first records in New York--selections which included such subsequently standard classics as "Where the Blue of the Night," "Stardust," "Dancing in the Dark," and "Sweet and Lovely." I remember the orchestra players who accompanied him under the direction of Victor Young; the immortal Dorseys, Benny Goodman, Eddie Lang, Joe Venuti, and many others who later became famous.

Memories flash through my mind as on a brilliant screen: Bing's first broadcast, when we came to escort him to the studio and found he had lost his voice from sheer nervousness--just couldn't talk--those weeks at the Paramount Theatre in New York, and the subsequent tour--then the lack of bookings. Then there was his note from Florida that "the bubble had burst" and that he could always go back to California and get a job as a golf pro... the pressure exerted on him not to come with us at Decca because we couldn't last long...his first recordings made without a contract--we didn't have a contract for almost three years. I'll never forget the large offer made by a competitor at that time, and his reply: "I'm not worth it, and you are only doing this to hurt a friend of mine. He had faith in me when others didn't believe in me. Nothing doing!"

The beginnings of an organized recording program came with the recognition that Bing had not only a heaven-sent voice but a true soul--a voice and a soul which could be understood by all people all over the world. This combination of the human and the spiritual took him out of the category of a singer of popular songs. It laid the foundation for the institution that he became. It wasn't sudden, and it wasn't easy.

My first objection to Bing's early style--I wasn't as understanding and as tactful then as I hope I am today--was that he should eliminate the "boo-boo-boo-boo" manner, and that his accompaniment must really accompany him, instead of playing what Bing might like to hear. Bing is hep--he comes from a non-commercial school of musicians, if you know what I mean.

Then began the greatest recording career in the history of the business. There was no talk of money. During the next five years, in addition to singing the currently popular songs as well as the hit songs from motion pictures, Bing became the foremost artist in the most diverse imaginable fields. He became a peerless interpreter not only of sacred songs, but of Hillbilly songs, Hawaiian songs, Irish songs, Cowboy songs. He sang the songs of America. He stressed the contribution of our native composers from Stephen Foster to Irving Berlin.

I hope I may continue to deserve Bing's friendship for the rest of my life. I am "his obedient servant."

Jack Kapp died suddenly on March 25, 1949, and this small article appeared in the April 4 issue of TIME magazine:

"DIED--Jack Kapp, 47, president and founder (1934) of Decca Records, Inc.; of a cerebral hemorrhage; in Manhattan. Kapp combined a shrewd eye for business (Decca was the first to make 35¢ records on a large scale) with a sharp ear for talent (he signed Bing Crosby, the Mills Brothers, Al Jolson, the Dorseys) to boom Decca, by 1946, into a \$30 million a year business."

Bing wrote this paragraph in his book "Call Me Lucky":

"Every man's life is the result of what happens when his life touches the lives of others, and many people have influenced my life in one way or another. Sometimes, like Jack Kapp, of Decca Records, they've helped me achieve things I never would have accomplished otherwise. Others have made life more stimulating, and have run up the score on the lighter side instead of the somber side."

This is not to say that Kapp and Crosby always saw eye to eye on everything. A recording exists of a rather bitter argument between the two, waxed during a recording session at Decca. Many of you probably have it in your collection. It was issued on Curtain Calls LP No. 100/2.

After Jack Kapp's death Bing remained with the company until 1956, when his exclusive contract was terminated by mutual agreement. Decca, however, continued to press some of Bing's discs, and its successor still keeps some of them in print.

And now just a final word about Decca and how it came to be a part of MCA.

In the early fifties Decca acquired a controlling interest in Universal Pictures, the Hollywood studio founded in 1912 and responsible for such classics as "Frankenstein," "Dracula," and the Abbott and Costello flicks. Business then proceeded as usual for awhile for both Decca and Universal.

Then along came MCA, originally called the Music Corporation of America. MCA started out as a talent agency and had become an important influence in the entertainment business. By buying out Decca in 1962, MCA acquired not only Decca but Universal Pictures as well. So ended an era.

W.L.M.

Remembering Bing



By Bob Hope

FROM KCET PROGRAM GUIDE (LOS ANGELES)

Bing Crosby was a superstar long before that word was coined. He reached the pinnacle in radio, television, movies and just about every other area of show business.

Yet he was a truly modest man. Only a humble man could say, as he did in his autobiography, *Call Me Lucky*:

Every man who sees one of my movies, or listens to my records, firmly believes he can sing as well as I do, especially in the shower. He believes this because I have none of the mannerisms of a trained singer. If I've achieved any success as a warbler, it's because I've managed to retain a kind of naturalness in my style, my phrasing and my mannerisms. . . .

Imagine a statement like that from a man who revolutionized popular singing, who won more gold records than he could count. To me, such a lack of ego is incredible. If that statement was attributed to *me*, I'd fire *all* my press agents!

Call Me Lucky? Bing wasn't the lucky one—we were.

But who would have thought that a flop-eared kid from Tacoma with a name out of a comic strip would end up making the words "show business" synonymous with "love"? With a mischievous twinkle in his eye, and a jaunty whistle on his lips, Old Dad was everybody's favorite Irish uncle.

Bing and I met at the old Capitol Theatre in 1932, when we were both playing vaudeville on the Broadway circuit. I was emcee, and after Bing sang his songs we clowning together. We did our impression of two orchestra leaders meeting on the street. Each of us pulled out a baton and led the other while we talked. Next we did our impression of two farmers meeting. One of us asked, "How are things down on the farm?" The other said, "It's cold in the reading room." Real Noel Coward! Then we milked each other's thumbs. It was the beginning of a long and profitable association.

I kidded Bing about his singing, his golf, his acting—but that's my *business*. I had the greatest respect and admiration for him. And the same was true of his peers in show business. I never heard an unkind word about Bing from any performer. And that's the highest accolade one actor can pay another.

That indefinable ability to project a song with such ease that every man thought he could do the same was the reason why he was as popular and as loved in London, Rome, Melbourne and Tokyo as he was in New York, San Francisco and Kalamazoo. Bing's appeal transcended national boundaries and political differences. His magic was universal. We've had no better ambassador of goodwill than Bing.

Watching Bing work was a revelation. He made it look so easy. And he had that intangible but rare quality called *class*. That's the gift that makes the difference between Hamburger Helper and caviar! Chevalier had it. Olivier has it. Bogart and Gable and Ike had it. And Bing, too, was blessed with it. He touched not just the ears but the hearts of millions.

His meticulous phrasing, his fidelity to words and music, the sensuous throbbing of his mellow baritone—he had many imitators but no peers. He brought joy to many millions of

people who couldn't even speak his language.

Television was good to both of us. And if you don't believe that, ask yourself where you were when you last saw one of our "Road" pictures. If it wasn't on the late show, then you have a better memory than I do.

Bing handled the medium of television like he handled everything else—with grace, and style, and a richness of color that didn't need any help from the NBC peacock.

If friends could have been made for each other, I would have asked for one just like Bing. As a friend, his loyalty went far beyond making sure you were well-stocked with frozen orange juice. When I had eye trouble and it knocked me out just before I was to tape a comedy special for NBC, Bing rushed in at a moment's notice, his pork-pie hat, pipe and a bottle of Murine in hand, with the comment that it was lucky it wasn't my nose or I'd be out of show business.

In the last few years of his life, audience response to his concerts with his family all over this country and in England can only be described as an expression of love. Whether he reprised his old favorites or ventured out on a current song that struck his fancy, he was embraced with great affection.

When Bing Crosby died, I lost a partner with whom I've had some of the most delightful moments of my life. Yet it would be selfish to say that it was my personal loss. It was a great loss to his family, and to the entire world. When someone of Crosby's stature leaves us, we say we've lost a good man. Not this time. With all his glorious records, great films, we haven't lost Bing at all. He's still with us.

So how do you sum up a life that so enriched us, a career that gave all of us so much pleasure? Bing leaves a tremendous void in our lives, because there'll be no one around to remind us that the simple, uncomplicated approach to life—or to a song—is still of value. That to be easygoing, unpretentious and completely natural can be attractive.

Bing was all of these things, yet there was also a strength in him. He was gentle without being meek. He was soft-spoken, but his words carried weight. He was unobtrusive, yet his presence demanded respect. As husband, father, friend and colleague, he was truly a man for all seasons.

I miss him. We all miss him. But Bing Crosby left us all something truly priceless: the knowledge that man can transcend his own mortality by leaving the world something he didn't arrive with. As long as "the blue of the night meets the gold of the day," my friend Bing will live forever.

Remembering Bing Crosby

Airs as a special evening of programming on Saturday, August 20, with *Evening at Pops: A Tribute to Bing Crosby by Perry Como* at 8 PM (repeating Sunday, August 21 at 4:20 PM) followed by *Remembering Bing* at 9:10 PM (repeating Sunday, August 21 at 2:45 PM).

Bob Hope, among myriad accomplishments, wrote I Owe Russia \$1200 and Confessions of a Hooker: My Lifelong Love Affair with Golf. He starred in seven "Road" pictures with Bing Crosby.

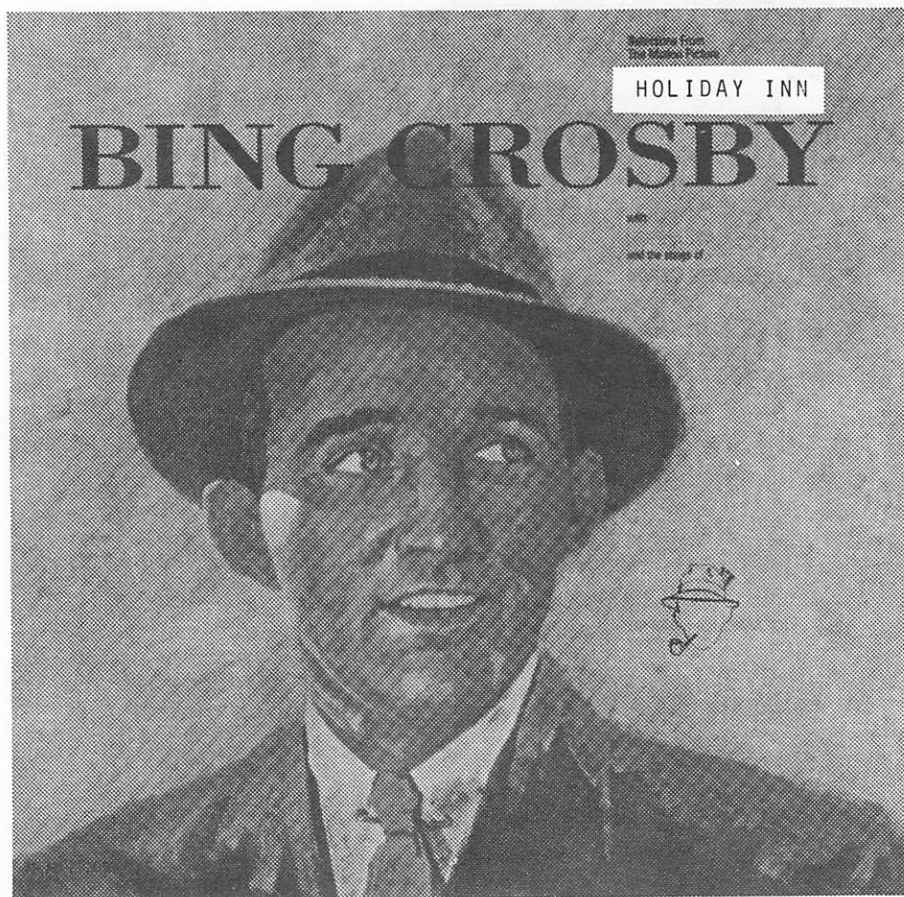
BC ON CD-AN UPDATE



PENNIES FROM HEAVEN

Pro Arte CDD-432

1. I'VE GOT THE WORLD ON A STRING
 2. I SURRENDER, DEAR
 3. JUST A GIGOLO
 4. I FOUND A MILLION DOLLAR BABY
 5. JUST ONE MORE CHANCE
 6. SWEET AND LOVELY
 7. WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (Take A)
 8. PLEASE
 9. HOW DEEP IS THE OCEAN?
 10. DOWN THE OLD OX ROAD
 11. THANKS
 12. BLACK MOONLIGHT
 13. TEMPTATION
 14. DID YOU EVER SEE A DREAM WALKING?
 15. LOVE IN BLOOM
 16. JUNE IN JANUARY
 17. IT'S EASY TO REMEMBER
 18. PENNIES FROM HEAVEN (With Frances Langford & Louis Armstrong)
- (PRO ARTE, 14025 23 Avenue No. Minneapolis, MN 55447)



SELECTIONS FROM HOLIDAY INN

MCA MCAD-25205

1. HAPPY HOLIDAY
 2. BE CAREFUL, IT'S MY HEART
 3. ABRAHAM
 4. EASTER PARADE
 5. SONG OF FREEDOM
 6. I CAN'T TELL A LIE (Astaire)
 7. LAZY
 8. I'LL CAPTURE YOUR HEART
 9. I'VE GOT PLENTY TO BE THANKFUL FOR
 10. YOU'RE EASY TO DANCE WITH (Astaire)
 11. WHITE CHRISTMAS (1947)
 12. LET'S START THE NEW YEAR RIGHT
- (Also available on LP: MCA 25205)



THE "COMPLETE" BING CROSBY

Silver Eagle SED-10633 (3 discs)

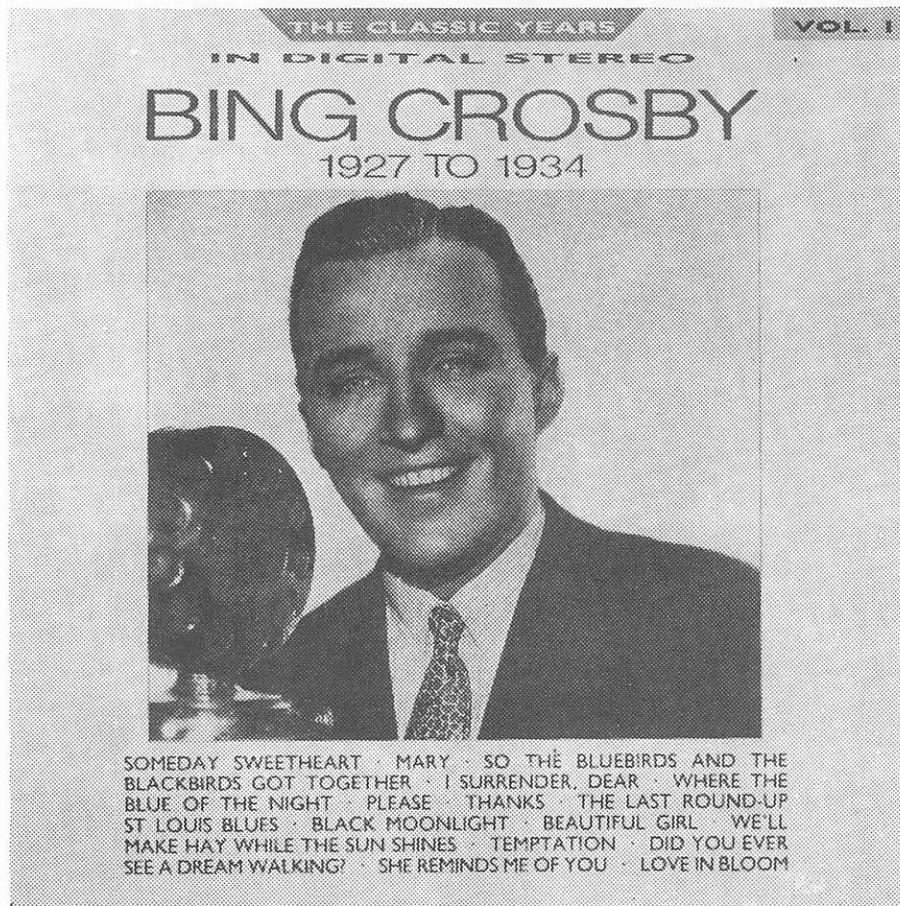
CONTENTS ARE THE SAME AS THOSE LISTED IN THE "NEW LP'S" SECTION OF THE JULY '88 ISSUE OF BINGANG.

See that issue, also the comments on the "Editor's Pages" of this current issue (page 6) for comments on the availability of this set.

Silver Eagle Records, Inc.
535 Fifth Avenue
New York, N. Y. 10017
(\$29.95)

Material for this article was contributed by:

*Charles D. Baillie
Virgil Edwards
Mark Scrimger
Ernest Sutkowski
Greg Van Beek
Frank Whittaker*



BING CROSBY: THE CLASSIC YEARS, 1927 to 1934

BBC CD-648

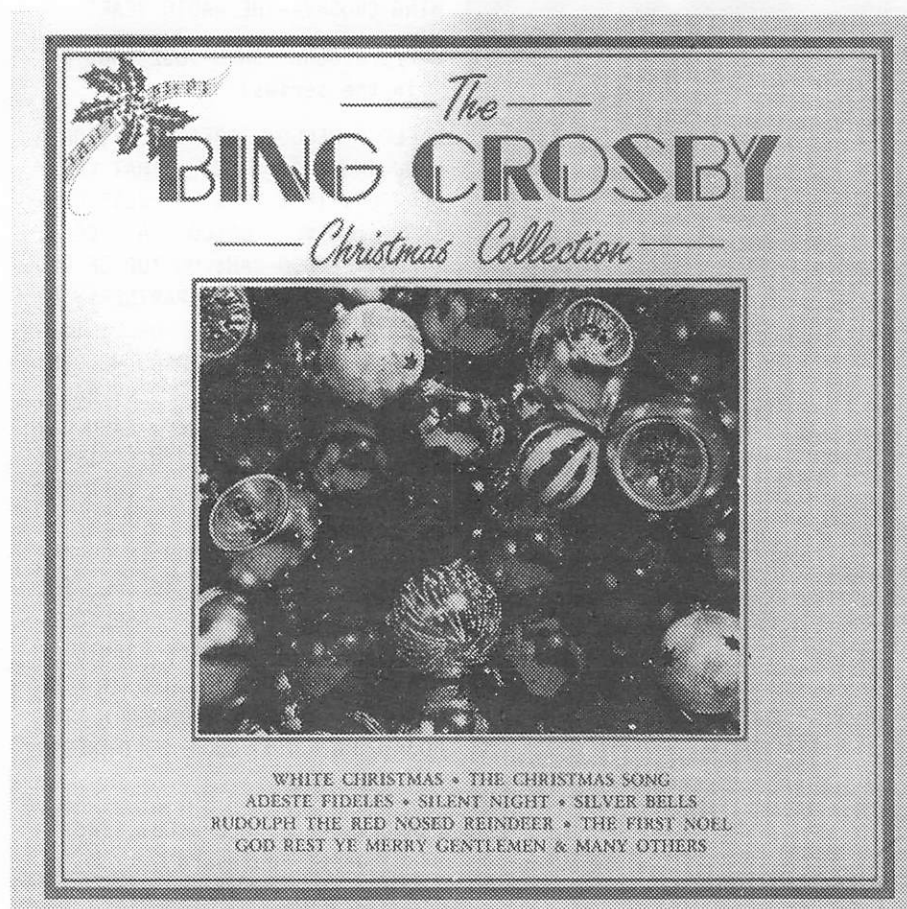
1. Someday Sweetheart
 2. Mary
 3. So the Bluebirds and the Blackbirds Got Together
 4. I Surrender, Dear
 5. Where the Blue of the Night (Take B)
 6. Please
 7. Thanks
 8. The Last Round-Up
 9. St. Louis Blues
 10. Black Moonlight
 11. Beautiful Girl
 12. We'll Make Hay While the Sun Shines
 13. Temptation
 14. Did You Ever See a Dream Walking?
 15. She Reminds Me of You
 16. Love in Bloom
- (Also available on LP: REB-648 and Cassette: ZCF-648)

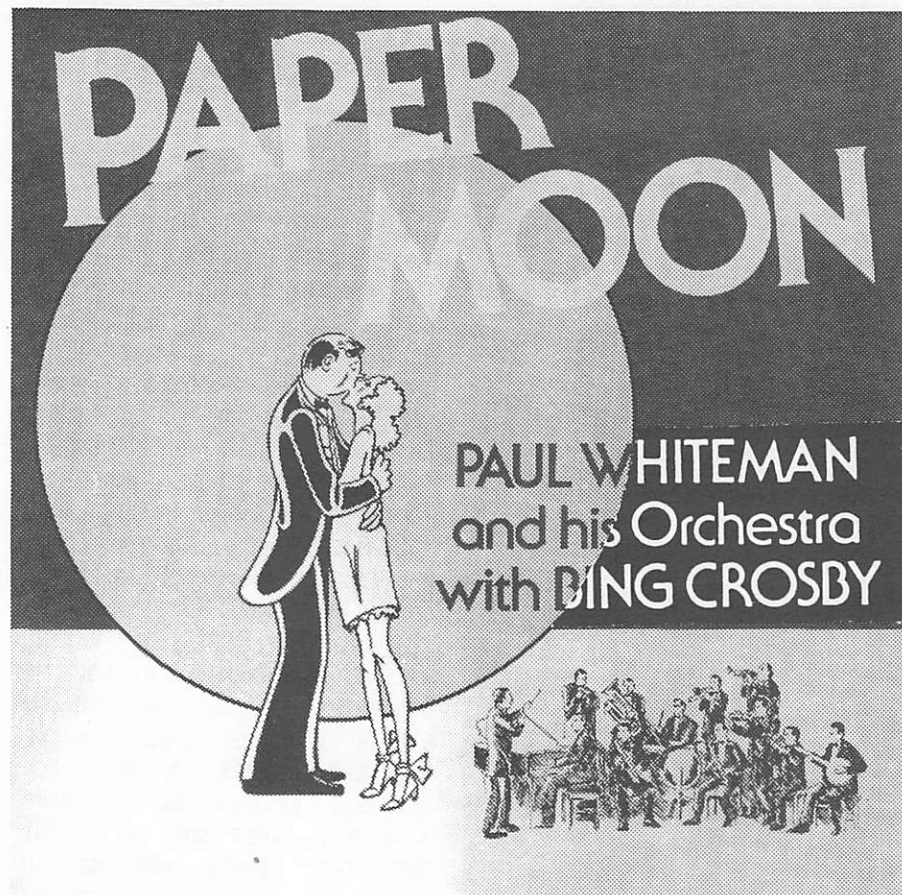


BING CROSBY, THE CROONER: THE COLUMBIA YEARS, 1928-1934

Columbia (3 discs)

ROSE OF MANDALAY; I'M CRAZY OVER YOU; MY KINDA LOVE; MY ANGELINE; LITTLE PAL; OH! MISS HANNAH; ORANGE BLOSSOM TIME: WAITING AT THE END OF THE ROAD: SOUTHERN MEDLEY; I'M SORRY, DEAR; CAN'T WE TALK IT OVER?; I FOUND YOU; SNUGGLED ON YOUR SHOULDER; STARLIGHT; LOVE, YOU FUNNY THING; SHINE; FACE THE MUSIC MEDLEY; SHADOWS ON THE WINDOW; PARADISE; YOU'RE STILL IN MY HEART; LAWD, YOU MADE THE NIGHT TOO LONG; WALTZING IN A DREAM; HAPPY-GO LUCKY YOU AND BROKEN-HEARTED ME; LAZY DAY; LET'S TRY AGAIN; WITH SUMMER COMING ON; LOVE ME TONIGHT; SOME OF THESE DAYS; LINGER A LITTLE LONGER IN THE TWILIGHT; WE'RE A COUPLE OF SOLDIERS; BROTHER, CAN YOU SPARE A DIME?; SWEET SUE; LET'S PUT OUT THE LIGHTS AND GO TO SLEEP; I'LL FOLLOW YOU; SOMEDAY WE'LL MEET AGAIN; ON A STREET OF DREAMS; IT'S WITHIN YOUR POWER; I'M PLAYING WITH FIRE; TRY A LITTLE TENDERNESS; YOU'RE GETTING TO BE A HABIT WITH ME; YOUNG AND HEALTHY; YOU'RE BEAUTIFUL TONIGHT, MY DEAR; I'VE GOT THE WORLD ON A STRING; MY HONEY'S LOVING ARMS; WHAT DO I CARE IT'S HOME; YOU'VE GOT ME CRYING AGAIN; SOMEONE STOLE GABRIEL'S HORN; STAY ON THE RIGHT SIDE OF THE ROAD; HERE IS MY HEART; LEARN TO CROON; MY LOVE; I'VE GOT TO PASS YOUR HOUSE; BLUE PRELUDE; I WOULD IF I COULD, BUT I CAN'T; SHADOW WALTZ; I'VE GOT TO SING A TORCH SONG: THERE'S A CABIN IN THE PINES; THE LAST ROUND-UP; HOME ON THE RANGE; LET'S SPEND AN EVENING AT HOME; MAY I?; LITTLE DUTCH MILL; SHADOWS OF LOVE; RIDIN' AROUND IN THE RAIN; GIVE ME A HEART TO SING TO
THE BING CROSBY CHRISTMAS COLLECTION. Koch Digitaldisc 5078-2 (Made in Austria)
Contents as on cover, plus TOO-RA-LOO-RA-LOO-RAL; CHRISTMAS MEDLEY; MACNAMARA'S BAND; BABY, IT'S COLD OUTSIDE; HARK THE HERALD ANGELS SING

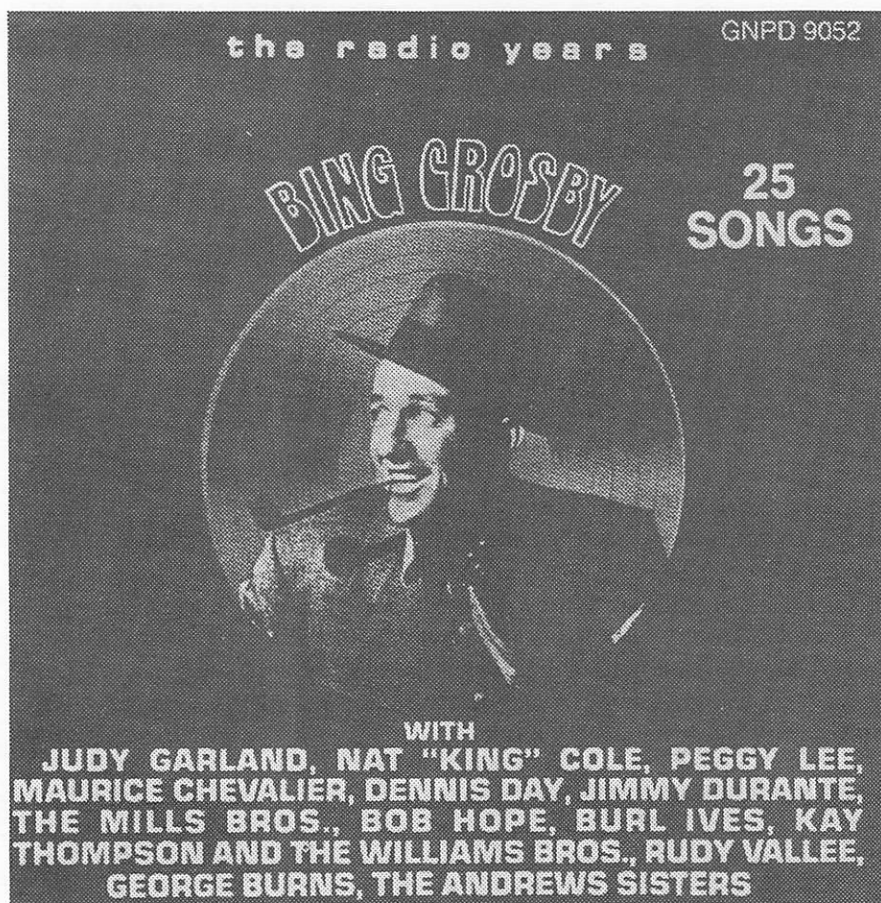




PAPER MOON

Pro Arte CDD-437

- *1. If I Had a Talking Picture of You
- *2. Wistful and Blue
- *3. I'm In Love Again
- 4. When Day Is Gone
- *5. There Ain't No Sweet Man That's Worth the Salt of My Tears
- 6. Rhythm Rag
- *7. Muddy Water
- 8. The Man I Love
- 9. Lonely Melody
- *10. You Took Advantage of Me
- *11. Mississippi Mud
- 12. Ol' Man River
- 13. Dancing Tamborine
- 14. It's Only a Paper Moon
- *15. Get Out and Get Under the Moon
- 16. Rockin' Chair
- 17. Washboard Blues
- 18. Dardanella
- *With Bing



BING CROSBY--THE RADIO YEARS

GNP/Crescendo GNPD-9052 (No. 2
in the series)

HELLO, HELLO; GREAT DAY; ON A SLOW BOAT TO CHINA; THAT LUCKY OLD SUN; IF I KNEW YOU WERE COM- IN' I'D'VE BAKED A CAKE; ZIP A DEE DOO DAH; ON TOP OF OLD SMOKEY; CHANGING PARTNERS; UP A LAZY RIVER; PAPER DOLL; IT'S ONLY A PAPER MOON; HAND HOLDIN' MUSIC; EVERYBODY LOVES MY BABY; YOU GOTTA START OFF EACH DAY WITH A SONG; IF THIS ISN'T LOVE; LOUISE; MIMI; VAYA CON DIOS; IT MIGHT AS WELL BE SPRING; HOW ARE THINGS IN GLOCCA MORRA?; FOR ME AND MY GAL; THE JONES BOYS; THE OLD LAMPLIGHT- ER; IT'S A GOOD DAY; CUANTO LE GUSTA; I GOT THE SUN IN THE MORNING; CLANCY LOWERED THE BOOM; MAY THE GOOD LORD BLESS AND KEEP YOU

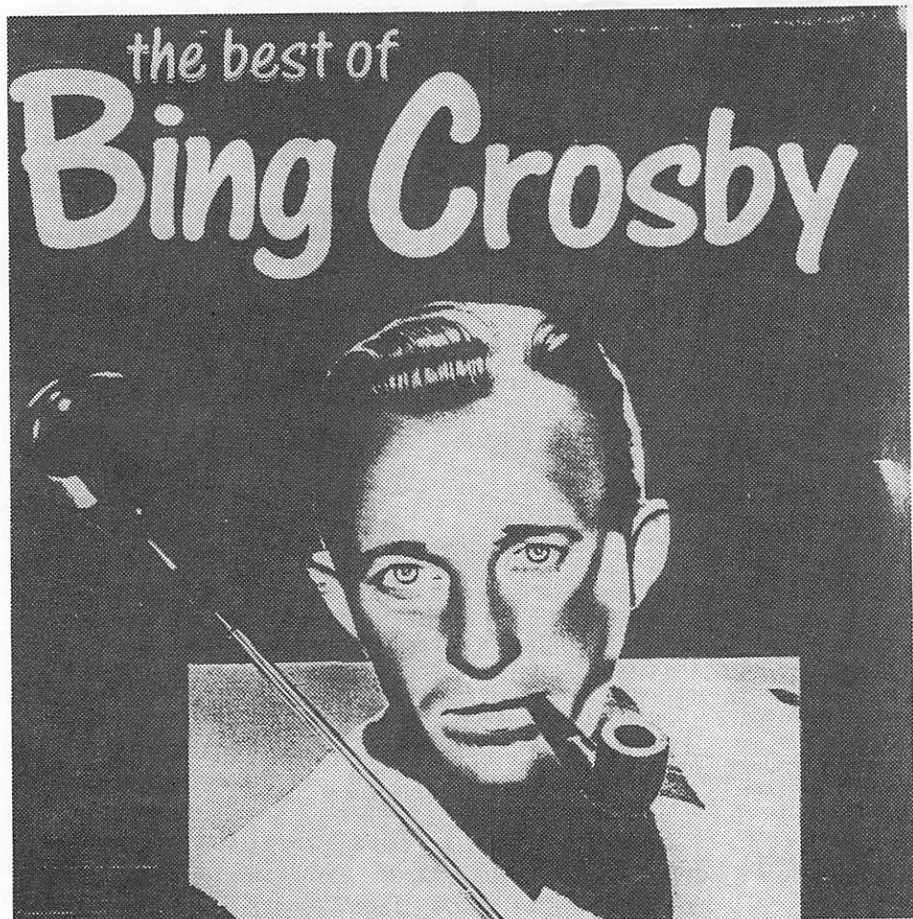
GNP Crescendo Record Co., Inc.
8400 Sunset Boulevard
Los Angeles, CA 90069



BING CROSBY'S GREATEST HITS

MCA MCAD-1620

1. WHITE CHRISTMAS (1947)
2. THE WHIFFENPOOF SONG
3. I SURRENDER, DEAR
4. BLUE SKIES
5. PISTOL PACKIN' MAMA
6. TOO-RA-LOO-RA-LOO-RAL
7. AC-CENT-TCHU-ATE THE POSITIVE
8. DON'T FENCE ME IN
9. YOU ARE MY SUNSHINE
10. SWINGING ON A STAR
11. DEEP IN THE HEART OF TEXAS
12. WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY



THE BEST OF BING CROSBY

Joker CD-0248 (France)

TRUE LOVE; DREAM A LITTLE DREAM OF ME; I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER; DOWN AMONG THE SHELTERING PALMS; LET A SMILE BE YOUR UMBRELLA; I LOVE YOU, SAMANTHA; SOME SUNNY DAY; MACK THE KNIFE; LITTLE ONE; EXACTLY LIKE YOU; MAMMA LOVES PAPA; TELL ME; WHISPERING; WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY; SWINGING ON A STAR; WHITE CHRISTMAS; A GAL IN CALICO; TOO-RA-LOO-RA-LOO-RAL; SAN FERNANDO VALLEY; ALONG THE WAY TO WAIKIKI; IN A LITTLE SPANISH TOWN; VAYA CON DIOS; THE JONES BOY

THE KIND OF SONGS I LIKE TO SING

THIS GENTLEMAN PREFERS 'EM SWEET AND HOT!

WHAT kind of songs do I like to sing? That's easy. Good ones. But picking the good ones—in advance—is tough. I've been singing most of my life and I can't do it. Song publishing firms are supposed to be able to, and they don't always guess right.

I've had the honor of introducing a lot of grand tunes for first time on the air. And I like 'em all. If I didn't, I wouldn't sing them. After all, there are so many swell tunes being written every day that no singer should have to go out of his way to find stuff that is perfectly suited to him.

What kind of songs do I like to sing? Well, maybe this will give you an idea.

"Please."

"Little Dutch Mill."

"Dinah."

"Love in Bloom."

"Twelfth Street Rag."

"June in January."

"Blue of the Night."

"St. Louis Blues."

"I Surrender, Dear."

"Just A-Wearying for You."

"Holy Night."

"Smoke Gets in Your Eyes."

If you'll examine that list you'll find a wide variation. You'll see hot numbers, blues, love songs, lyrical melodies and solemn tunes. And I like them all.

Taking it from all angles, I think I like a "hot" number better than anything else. I consider "Dinah" one of the grandest tunes ever written. I get a lot of fun out of singing it, whether anyone is listening or not.

For an audience, I don't think I could pick out anything better than "Love in Bloom." But, then, a lot of people like "The Last Roundup" and "Home on the Range." Records I've made of those songs had big sales, which ought to prove that a lot of people liked them.

I don't care for lyrics that are too mushily sentimental. Love songs are all right, but they can get too saccharine. A tune with a unique theme and a nice melody always catches my eye and ear. Like "Little Dutch Mill" and "Smoke Gets in Your Eyes." They were unusual and different.

Yet, take a song like "Till We Meet Again." I like it, but it doesn't follow any of these suggestions I've put down. And Dick Whiting, who wrote it, told me the other day that it has sold more than 6,000,000 copies—the largest selling popular song in American music history.

As far as I can find out, everybody in the country is writing songs. I get from five to ten at the studio every day from amateurs. Doubtless there are some good tunes there, but unfortunately I can't do anything about it. Because of my studio contracts, I can't sing anything but songs written by the studio writers, or else songs already published and introduced. So I can't even afford to look at those submitted to me.

The average amateur songwriter has no conception of the hard work that must be done before a song goes into a picture. A

songwriter doesn't just sit down and write a song, and the director say, "You can sing it in this scene." Far from it.

In "Here Is My Heart," Rainger and Robin read the entire script before they even thought about writing songs for Kitty Carlisle, Marian Mansfield and me to sing. The writers had suggested places for songs. Robin, Rainger, Director Frank Tuttle and the producer talked these ideas over, and finally decided three songs would be needed.

Then Robin and Rainger had to write songs that would fit the

action of the picture, be suitable for me, satisfy the director and producer, and be commercial. That's really a job! They wrote "June in January" and "With Every Breath I Take," and Robin and Lew Gensler wrote "Love Is Just Around the Corner." When you hear them in the picture you'll see what I mean—about work beforehand.

I'm not much good at describing my feelings about things—the things that go on inside of me. Years ago when I used to go on the air to croon a love song, it was more or less meaningless. That was before I met Dixie Lee and knew what love really means. Now when I go on the air and sing a love song, it comes from my heart.

When I first knew Dixie Lee we used to fight like anything. We had a positive genius for getting off on the wrong start again and again. Frequently she would vow she never wanted to see me again; then I'd go on the air and sing "Just One More Chance" and believe me I put feeling into that song—I meant it. The song had to be good to show her I meant it.

We'd fight again and I'd sing "I Surrender Dear" to her over the air. And I meant that too. Finally she gave up and we were married in 1930.

Words have to be terribly sincere and music must have a potent charm to help you in situations like that.

The radio goes into thousands of homes, bursts in upon hundreds of domestic situations, brings its message to the fireside of the lowly as well as the rich. The musical story which travels through the air must have a human quality which none can deny; it must have sincerity and imagination and that touch of originality which makes them live and sparkle.

But about those songs I like to sing. Just write a number like "Love in Bloom" or "Please" or "St. Louis Blues," and then you'll be a success!

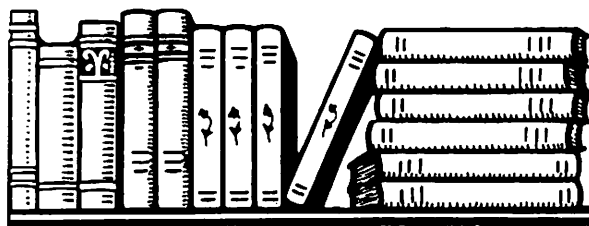


Editor's Note: This article originally appeared in the March 1935 issue of POPULAR SONGS. Member Don Needles of Wauwatosa, WI sent it to us for reprinting.



BY BING CROSBY

Bing Bookshelf



TWO ISSUES AGO, we promised to discuss books about Bing that are general in nature but contain substantial discographies. So, here goes!

One of the earliest books about Bing Crosby was *THE INCREDIBLE CROSBY*, by Barry Ulanov, published by Whittlesey House, McGraw-Hill Book Co. (New York) in 1948.

In her second book about her husband, Kathryn Crosby recalls picking up a copy of this book in her attic and writes:

"...This is a very good book. Bing's career is outlined with accuracy. There has been considerable research--interviews with schoolteachers at Gonzaga, neighbors from the old home town of Spokane, co-workers, film executives, fans...."

It is indeed a good book. Apparently it sold well to the public, as copies are not too hard to come by in the second hand bookstores. There are 16 pages of photographs, and the volume is printed on paper that has not deteriorated to any great extent since it was first published 40 years ago.

The discography in the back of the book is alphabetical by song title and includes the Columbia, Victor, Brunswick and Decca sides issued (and reissued) up to that time. Orchestras used are infrequently listed, and there are no recording dates or master numbers given. Supporting singers and record numbers are here, and there is a list of 78 rpm albums.

This is truly one of the classic books about Bing and worthy of a place on your bookshelf.

An even earlier book is Dr. J.T.H. Mize's *BING CROSBY AND THE BING CROSBY STYLE; CROSBYANA THRU BIOGRAPHY, PHOTOGRAPHY, DISCOGRAPHY*. It was published in 1946 by Who Is Who in Music, Inc., Ltd. (Chicago). This is not an easy book to come by, and if you must have it, you may have to settle for a photocopy of a friend's original. We have never seen an original printing of this vol-

ume, so cannot venture an opinion as to the quality of its paper and print. A Xerox copy shows us that it was bound with a plastic ring binding, like a cookbook.

Many of us do not care for Dr. Mize's style, which tends to be not only stuffy and overblown, but too idolatrous about Bing. There are some long essays on some of the recordings with more detail and background than we really care to read about. The biographical part is also afflicted with wordiness and "cute" lines like this one: "Sure, 'n' th' Oirish luck has been with th' bloomin' laddie."

The discography section is very similar to Ulanov's and may have been based on the same research.

It is a rare book, though, and if you have it, by all means hang on to it.

A much newer book on our list is *BING CROSBY, A LIFETIME OF MUSIC*, by Laurence J. Zwisohn, published in 1978 by Palm Tree Library (Los Angeles). Reproduced from the typewritten manuscript, this 8 1/2 x 11 inch volume features a foreward by James Van Heusen, a conversation with Al Rinker, a biographical sketch, a comparison of Bing and Elvis Presley, and many other sections. It is copiously illustrated with reproductions of sheet music covers and record album art.

The discographical section is titled "The Complete Recordings of Bing Crosby." Nearly all of the songs that Bing recorded are listed alphabetically. Composers/lyricists are given (a very useful feature), along with the date of recording, record label for which each was originally recorded, and dates of recording of unissued takes. Master numbers, record numbers, and accompanying artists are not listed.

As far as is known, this was the first attempt made to list all the songs that Bing recorded in their various versions right up to the time of his death. It is a useful book to have around, and it was frequently referred to in the preparation of the BINGANG discography series.

An even more recent book is Sheldon O'Connell's *BING, A VOICE FOR ALL SEASONS*, published in the Republic of Ireland in 1984 by Kerryman, Limited. Written in association with Gord Atkinson, the book has a foreword by Rich Little and an introduction by Phil Harris. The original, unused foreword by Gord Atkinson was printed in the December 1987 issue of *BINGANG*.

This oddly-shaped paperback (8 x 8") with its rather startling front cover (Bing didn't dress *that* loudly!) has a wealth of pictures, album covers, reminiscences, scripts, and other features. It is very casually organized, but this in no way detracts from the usefulness and enjoyment of the book.

The discography section is a reprint of the chronological list of Bing's recordings found in Bishop and Bassett's *BING--JUST FOR THE RECORD*. This has been revised and reset in a more attractive format than in the original publication.

We hope that this book is still available. It would be a nice addition to your collection, if you don't have it.

In 1980 Ken Barnes, producer of six of Bing's record albums, published *THE CROSBY YEARS* through St. Martin's Press (New York). As a record producer, Mr. Barnes is naturally most interested in Bing's recording career, and the section of the book titled "Bing--The Vocal Innovator" gives us a great deal of information on the subject. The author's own experiences with Bing are fascinating to read and are an important contribution to our understanding of Bing, the man and the musician.

However, the discography included in this volume was a disappointment to many of us. In chronological order, it includes only date of recording, title, accompaniment, and lyricists/composers. Not included are master numbers, record numbers, record labels, or any other information about the published form of the recording. Maybe we were expecting too much, but by the time the 80's rolled around, we were hoping for a much more complete and definitive discography. This wasn't it, sorry to say.

The book is recommended for your collection, though, because of Ken Barnes' insight into the later years of Bing's career.

The last book to be discussed in this category is Tim Morgereth's *BING CROSBY: A DISCOGRAPHY, RADIO PROGRAM LIST AND*

FILMOGRAPHY, published by McFarland and Co., Inc. (Jefferson, N.C.) in 1987. We reviewed this book in the December 1987 issue of *BINGANG*, so will not dwell on it at length. Basically, it is a reference book covering the subjects mentioned in its subtitle.

The discography covers all the 78's released from 1926-1957, including those issued in the U.S.A., United Kingdom, Australia, South Africa, and Canada. We are looking forward to a second volume, which will list recordings made from 1957-1977.

Next time we will discuss the books that deal with Bing's motion pictures.



"IT MUST BE TRUE"

BY DON J. EAGLE

The Los Angeles Musicians Union #47 features a column where people exchange sheet music. Doane Brakemeyer wrote that he knew the Harry Barris song "It Must Be True" was written as an obligato to a song, but what was the song?

This was my reply:

"Here's the story as told to me by Harry Barris many years ago:

"The Paul Whiteman Rhythm boys left Paul in April 1930. June 1930 they began work with Gus Arnheim at the Cocoanut Grove. McKinney's Cotton Pickers came from the east to play in Sebastian's Cotton Club in Culver City on the strength of a hit record--'If I Could Be With You One Hour Tonight.'

"The Rhythm Boys went to hear them often on their off night and were enthused about the song. Bing wanted to sing it but Barris had other ideas--as he listened, he fashioned an obligato in his mind, later wrote it down, called in lyricist Gordon Clifford, and 'It Must Be True' was born.

"Bing's version was so popular that dancers at the Cocoanut Grove swayed on the floor and sang it with him. Later, Harry Barris felt he had the wrong title. The words 'it must be true' don't appear until the 13th bar of a 16 bar song. Dancers requested 'Beside a Shady Nook,' the opening lyrics, and never knew the true title, 'It Must Be True.'"

NEW



LPS

Reviews by Wayne L. Martin

Label photo by Stanley F. Wayman

BING CROSBY--THE CROONER--THE COLUMBIA YEARS, 1928-1934. Available at your record store. Columbia C4X 44229.

Contents are the same as the CD set pictured in the "BC on CD" article. The LP set has four records.

The following review appeared in the September 26, 1988 issue of PEOPLE:

Many of Crosby's best performances had a jazz tinge. Fans will recall records he made with his brother Bob's Bob Cats or with Woody Herman's Dixielandish subgroup, the Woodchoppers, or his movie duets with Louis Armstrong ("High Society") and Jack Teagarden ("Birth of the Blues"). This collection of 65 songs Bing recorded from 1928-34 includes some abysmal pop shlock. The next time Grandma or Grandpa get on your case about Def Leppard, kids, ask if they remember Crosby's ("Anyone Can See With Half an Eye That) I'm in Love with You": "It's hard to see a fly upon a mountain/The distance interferes with the view...You need a telescope to really get the dope/On the stars up in the blue...But anyone can see with half an eye/That I'm crazy over you." There are also plenty of cuts, however, that show how responsive Crosby was to good musicians and how swinging his then-revolutionary scat-singing could sound. On "Oh! Miss Hannah," for instance, he has to wait through a dreary Paul Whiteman Orchestra arrangement and sing foolish, if not (in a song with a plantation context) racist lyrics--"The mockingbirds am singing/And the moon am shining bright." There's a unique warmth and richness to his vocal, though, and it leads to a startlingly tuneful solo by Bix Beiderbecke, whose

jazz cornet was far beyond Whiteman and most of his contemporaries. Then on "Some of These Days," Crosby scats along briskly in front of a band including guitarist Eddie Lang and saxophonist Frankie Trumbauer (two other talented Whiteman alumni). Columbia collections of Beiderbecke tracks include a few Crosby vocals omitted here--a notable "Mississippi Mud," for instance--and Decca collections have included most later Crosby favorites. But this four-record set still has plenty to offer general music lovers as well as Crosby archivists. The album notes by musicologist Michael Brooks are informative and amusing too. He notes, for example, that "Lawd, You Made the Night Too Long," an extralong 1932 record Crosby made with the estimable Boswell Sisters and a band led by saxophonist Don Redman, was dull then and is unlistenable now: "Another great rarity and I salute the American public for helping it achieve that status. You have 5:21 to fix yourself a drink."--R. N.

Now come on, "R. N." Let's not take those notes too seriously. Remember how much trouble Brooks caused with his notes to the "A Bing Crosby Collection" issued in 1978/79?

You will want this collection, especially if you don't own the earlier set.

BING CROSBY AND THE RHYTHM BOYS. Arcadia 5001. Available from Richard Raichelson, 760 Brower Street, Memphis TN 38111. \$8.75 (USA); \$10.75 (Canada); \$11.50 (Elsewhere), including postage.

CONTENTS: RHYTHM BOYS: A Bench in the Park/Everything's Agreed Upon; THE INK SPOTS: Swingin' on the Strings/Your Feet's Too Big/Don't 'Low No

Swingin' in Here; Swing, Gate, Swing; CHICK BULLOCK & THE MEMPHIS NIGHT HAWKS: My Gal Sal/Darktown Strutters Ball; JAMES STEWART WITH PRINCETON TRIANGLE CLUB DANCE ORCH.: Day After Day; RUTH ETTING: Love Is Like That/He's Funny That Way; EDDIE CANTOR WITH GUS ARNHEIM & HIS COCOANUT GROVE ORCH.: There's Nothing Too Good for My Baby; RUDY VALLEE AND HIS CONNECTICUT YANKEES: She Loves Me Just the Same.

You'll want this one. There are only two Rhythm Boys cuts on this disc, but one of them is worth the price of the album. "Everything's Agreed Upon" was recorded by the Boys on May 23, 1930, but the Columbia master has never been exposed to the light of day. The two selections here are from a 1930 radio variety show hosted by Walter O'Keefe. At last we have a good idea of what "Everything's Agreed Upon" sounded like on the lost master. It's not as good a song as some of the others that the Rhythm Boys did, but it's still of interest, especially since it was written by Harry Barris.

There are several other good performances on this LP, especially the Victor masters by the Ink Spots. You'll find them quite different from the Decca waxings that we are used to. James Stewart wasn't (and isn't) much of a singer, but it is nice to have this 1931 memento of his years at Princeton University.

The sound is not bad at all, considering the sources and age of these recordings. Try it--you'll like it. Arcadia has an interesting catalog of jazz and big band recordings. Ask for a copy when you order.

MORE BRIEFLY NOTED

BING CROSBY: EASY TO REMEMBER (1931-1936) SOME OF HIS RARER RECORDINGS. Saville 190. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320. \$10.95, plus \$1.00 shipping.

INCLUDES: Out of Nowhere; Now That You're Gone; Love, You Funny Thing; You're Still in My Heart; Let's Try Again; I'm Playing With Fire; What Do I Care, It's Home; I've Got to Pass Your House to Get to My House; I Would If I Could But I Can't; Let's Spend an Evening at Home; I'm Hummin'--I'm Whistlin'--I'm Singin'; Someday, Sweetheart; Two Cigarettes in the Dark; It's Easy to Remember; My Heart and I; Moonburn; Lovely Lady; Let's Call a Heart a Heart; South Sea Island Magic; I Never Realized.

THE EDESEL SHOW (CBS, OCT. 13, 1957) STARRING FRANK SINATRA, BING CROSBY, ROSEMARY CLOONEY & LOUIS ARMSTRONG. Loota 4901. Available from Mr. Nostalgia, address above. \$8.95, plus \$1.00 shipping (75¢ if second record in shipment).

INCLUDES: BING & LOUIS: Now You Has Jazz; FRANK & BING: Medley; FRANK: All The Way/Love and Marriage/Baby, Won't You Please Come Home; BING: True Love; WORLD TOUR MEDLEY: Mexicali Rose/South of the Border/Paris in the Spring/I Love Paris/Sweet Leilani/Road to Morocco (Guest appearance, BOB HOPE); ROSIE: I Guess I'll Have to Change My Plans; BING AND FRANK: Campus Medley; LOUIS & FRANK: Birth of the Blues; BING, ROSIE, FRANK & LOUIS: Finale Medley.

"THE SONG IS" COLE PORTER. Living Era 5044. Available from Mr. Nostalgia, address above. \$9.95, plus shipping.

INCLUDES: COLE PORTER (Himself): Anything Goes/I'm a Gigolo/You're the Top/Be Like the Bluebird/Thank You So Much, Mrs. Lowborough--Goodbye. RICHARD HIMBER: Just One of Those Things; BEN BERNIE: I'm in Love Again; ETHEL MERMAN: I Get a Kick Out of You; AL BOWLLY: How Could We Be Wrong; DOUGLAS BYNG: Miss Otis Regrets; ANYTHING GOES FOURSOME: Lady Fair; BING CROSBY WITH DORSEY BROS.: Let's Do It; FRED ASTAIRE: Night and Day; JACK HYLTON: They Fall in Love; LIBBY HOLMAN: Love for Sale; AMBROSE ORCH: All Through the Night; GERTRUDE LAWRENCE: Experiment; LEO REISMAN: What Is This Thing Called Love?

THE EARLY BING CROSBY-PLUS THE BING CROSBY SHOW. Ajazz 526. Available from Mr. Nostalgia, address above. \$7.50 plus shipping.

INCLUDES: Just One More Chance; I'm Through With Love; Blame It on My Youth; It's Easy to Remember; Old Faithful; The Lullaby of Broadway; Feudin', Fussin', and Fightin'; Just an Old Love of Mine (Peggy Lee); You Gotta Start Off Each Day With a Song (Jimmy Durante); Medley: That's My Desire; I Wonder Who's Kissing Her Now; C'mon Out, the Band Is Playing (Bing and Jimmy Durante); As Long As I'm Dreaming.

THE BEST OF BING CROSBY. EMI-Import 5814. Available from Mr. Nostalgia, address above. \$9.95, plus shipping.

INCLUDES: Where the Blue of the Night/Pennies from Heaven; Swinging on a Star; MacNamara's Band; Don't Fence Me In; The Whiffenpoof Song; Sam's Song; Dear Hearts and Gentle People; In the Cool, Cool, Cool of the Evening; Mr. Gallagher and Mr. Shean; The Waiter, the Porter, and the Upstairs Maid; Ac-cent-tchu-ate the Positive; In the Good Old Summertime; When Irish Eyes Are Smiling; Chattanoogaogie Shoe Shine Boy; Danny Boy.

CASSETTES

A recent Publishers Central catalog listed the following audio cassettes by Bing. Stock numbers and prices are included below, should you wish to order them.

C9829X--THE BING CROSBY STORY: 60 Greatest Hits. Three cassettes of croon-in' Crosby, with Swinging on a Star; Loch Lomond; Glow Worm; Everything I Have Is Yours; White Christmas; Stardust; The Whiffenpoof Song; Where the Blue of the Night Meets the Gold of the Day, and more, all guaranteed to stir a sweet memory or three. Three-cassette set, \$9.99.

C96920--BING CROSBY/ROSEMARY CLOONEY: RENDEZVOUS. Be a fly on the wall of this private meeting of musical minds. Crosby and Clooney do each other justice on It Happened in Monterey; You Came a Long Way from St. Louis; Brazil; On a Slow Boat to China, much more. \$3.98.

C83276. BING CROSBY: SWINGING ON A STAR. Includes Swinging on a Star; The Moon of Manakoorra; Someday, Sweetheart; San Antonio Rose; I've Got a Pocketful of Dreams, and more. \$3.98.

C7482X--BING CROSBY SINGS. Bing did it all--singer, dancer, comedian, Oscar-winning actor--and then some. But we all remember him for that smooth, caressing baritone. Features: Vaya Con Dios; No Other Love; In the Good Old Summertime; Stranger in Paradise; Let's Harmonize, more. \$3.98.

C84787--BIX 'N' BING. Vintage recordings from 1927-29 of the Paul Whiteman Orchestra when both Bix Beiderbecke and Bing Crosby were members! Both giants are heard on all 20 tracks, including Changes; Mississippi Mud; My Pet; 'Tain't So, Honey, 'Tain't So; Oh, Miss Hannah and more! \$3.98.

C84272--FAVORITES BY BING CROSBY. Der Bingle shines on this collection, and he's joined by two other luminaries--Louis Armstrong and Rosemary Clooney. Includes Lazy River; The Poor People of Paris; I Get Ideas, and more. \$3.98.

The \$3.98 cassettes can be purchased for three for \$10.00. Order from Publishers Central Bureau, One Champion Ave., Dept. 213, Avenel, NJ 07131. There is a \$3.50 shipping charge per order, regardless of number of items ordered.

Visa, Mastercard, and American Express are accepted.

THE BING CROSBY KRAFT MUSIC HALL SHOWS, FEATURING GROUCHO MARX, LUCILLE BALL, DOROTHY SHAY, TRUDY ERWIN & THE CHARI-OTEERS. JRC C-1400. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320. \$7.50, plus 90¢ shipping.

INCLUDES: Theme; Maria from Albuquerque; Guilty; Lydia the Tattooed Lady; Feudin', Fussin', and Fightin'; I'll Close My Eyes; You Are My Sunshine; Darling, Je Vous Aime Beaucoup; With a Song in My Heart; Skit with Lucille Ball; Wade in the Water; That Old Black Magic.

I'LL GET BY--WORLD WAR II LOVE SONGS. Kilroy 1007. Available from Mr. Nostalgia, address above. \$4.95, plus 90¢ shipping (25¢ if it is the second cassette in the shipment).

INCLUDES: ALICE FAYE: You'll Never Know. GINNY SIMMS: My Devotion; HAL DERWIN: I'll Be Seeing You; BON BON: Don't Sit Under the Apple Tree; DOROTHY COLLINS: Send Me Your Love for Christmas; MARTHA MEARS: Keep an Eye on Your Heart; MART KENNY: Goodbye Sue; BING CROSBY: I'll Get By; MILDRED BAILEY: When You're a Long, Long Way from Home; GEORGE OLSON: Silver Wings in the Moonlight.

SONGS THAT SENT US OFF TO WAR (PATRIOTIC SONGS) Kilroy 1001. Available from Mr. Nostalgia, address above. \$4.95, plus shipping.

INCLUDES: Robert Merrill: We Did It Before, And We Can Do It Again; JIMMIE CARROLL: Praise the Lord and Pass the Ammunition; WILLIAMS BROS.: Second to None (Second Army Corps Song); SKINNAY ENNIS: This Is the Army; DENNIS DAY: We're Shoving Right Off; ANDREWS SISTERS: There'll Be a Jubilee; BING CROSBY & SPORTSMEN QUARTET: Amphibs Battle Hymn; MILDRED BAILEY: Scrap Your Fat; ARMED FORCES CHOIR: Spirit of the Air Forces; JOHN CONTE: This Is the Army; ANITA ELLIS: Comin' In on a Wing and a Prayer; MART KENNY: Army Air Corps Song.



PERFIL DE

BING CROSBY

VOL. II

MCA RECORDS

93057

Lado 1:

Swanee - No me porto mal - Quizás, quizás, quizás - No puedo darte más que amor - Muñeca de papel.

Lado 2:

Después de haberte ido - La vida color de rosa - Vaya con dios - Mona Lisa - Rosa madreseiva.



"EN EL GRAN BAILE DEL JAZZ"

B. CROSBY-L. ARMSTRONG

19615

91

1603174

FAZ A: 16'21

Rata paseandera - Dulce - El predicador - Dardanella - Rfo perezoso

FAZ B: 16'23

Camino abajo allá en Nueva Orleans - Hermano Bill - En el gran baile del jazz - Luna de las montañas rocosas - Adiós adiós tristezas

Two cassettes from Argentina, contributed by Frank Whittaker. Can you name those tunes?

SCRAPBOOK

MUSIC IN THE AIR

Bing Crosby Show, CBS-TV, Jan. 3, 1954

One of the outstanding figures of the music and entertainment world for almost 20 years, Bing Crosby made his official entry into TV with a filmed production in which he successfully captured almost all of the relaxed informality for which he became noted in radio.

Format? With other big names striving furiously--and sometimes wildly--for a format, Crosby hurdled the obstacle by skipping it. A singer stepped before the camera and introduced himself with some light and unforced humor ("I would have been on TV sooner but have been waiting for color. General Electric came up with some green, and I decided to grab it it..."), then leaned against the piano and sang some songs.

They included "Y'll Come," backed by the Cass County Boys, plus Perry Botkin on banjo; "Change Partners"; "It Had To Be You," in which pianist Buddy Cole was given full opportunity to display his tasteful stylings; and "I Love Paris," in which the offstage orchestra under arranger-conductor John Scott Trotter, was heard to full advantage.

Between times, gueststar Jack Benny made a walk-on appearance and contributed some light clowning that harmonized perfectly with the over-all atmosphere, mainly in the process of introducing dancer Sheree North. She did a dance that was so close to a burlesque routine that, according to report, the sponsor tried to get it deleted (Crosby refused). An interesting touch here was the music backing Sheree's rhythmic wriggling--a swinging arrangement of "One O'Clock Jump."

Most observers agreed that Crosby's debut in commercial television was TV entertainment at its best and might open an entirely new career (beside stimulating lagging record sales) for a performer who, in the normal course of events, would have been in retirement by now.

The question lies mainly with the television audience, conditioned mainly to gimmick shows, knock-about comics, and plain claptrap.

--Unidentified clipping provided by
46 Jean-Paul Frereault.

BING CROSBY

He was as sophisticated and as quick-witted as anyone else in the entertainment world. Yet he inestimably strengthened that institution called the family, by being one of the few in Hollywood who have honored the sanctity of the marriage vows--firmly and without fanfare. As one of American history's classic vocalists, he lasted a great deal longer and won a wider, if less frenzied, following than either Sinatra or Presley.

As an actor, he devoted much of his screen time to working with Bob Hope in the blessed cause of providing mirth; an often merciful relief to a public deep in the waters of depression or war.

But the measure of his stature as a performer was evident in his ability to act in tragedy, such as his role as an alcoholic husband opposite Grace Kelly.

His contribution in unremunerated entertainment will be remembered with especial gratitude by the millions of troops whom he and Hope have entertained. So will the millions who have benefited from his contributions to assorted charities.

As with another of the greats of American show business, the late Spencer Tracy, Bing Crosby played the role of Roman Catholic priests with such devastating appeal as to provide his denomination with one of the greatest priest recruitment vehicles in modern history.

This was appropriate, because that great denomination has provided America and the world with this Catholic layman who was widely and justifiably beloved, and who will be greatly missed. Yet in contemplating the calibre of his life, there is comfort to all who mourn his passing, in the Scriptural assurance that the souls of the righteous are in the hands of God.

--The Advertiser, Oct. 19, 1977.

Bing Crosby, hosting a "Hollywood Palace" TV'er, had his wife and their three children on the show. He told the producer he would have brought all his other kids, too, "but you don't have a Cinemascope lens."

--New York Post, Jan. 21, 1967.



HERE'S A NICE CHRISTMAS PICTURE FOR THE SCRAPBOOK, COURTESY OF HELEN TOLTON, WHO ALSO PROVIDED THE "MISSISSIPPI MUD" CARTOON BELOW.



St. Louis Post-Dispatch

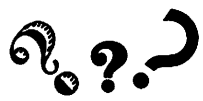
SALLY FORTH—By Greg Howard



December 22, 1987



This Spanish cartoon of unknown origin was sent to us by Bill Elliott, Naples, FLA 47



Trivia Quiz



1. Bing's co-star in the 1931 Mack Sennett featurette "Dream House" was:
 - a. Marion Sayers
 - b. Ann Cristy
 - c. Babe Kane
2. Donald Meek, a familiar character actor, appeared in this film:
 - a. "If I Had My Way"
 - b. "Dixie"
 - c. "Pennies from Heaven"
3. Bing recorded "People Will Say We're in Love" with:
 - a. Rosemary Clooney
 - b. Trudy Erwin
 - c. Evelyn Knight
4. Bing recorded a poem for Decca in 1946. The name of the poem was:
 - a. "Old Ironsides"
 - b. "The Slave's Dream"
 - c. "Hiawatha"
5. Ruth Hussey played "Lorna Marvis" in this Crosby film:
 - a. "Road to Rio"
 - b. "Mr. Music"
 - c. "Riding High"
6. "White Christmas" was directed by:
 - a. Robert Lewis
 - b. George Seaton
 - c. Michael Curtiz
7. "A Bold Fisherman" was sung on radio by Bing and:
 - a. Jimmy Durante
 - b. Humphrey Bogart and Lauren Bacall
 - c. Bob Burns
8. "My Heart Goes Crazy" was recorded with this orchestra:
 - a. Russ Morgan
 - b. Guy Lombardo
 - c. Victor Young
9. Bing played a composer and Broadway producer in this film:
 - a. "Just for You"
 - b. "High Time"
 - c. "Here Comes the Groom"
10. Bing's record of "Mississippi Mud" with Frank Trumbauer was originally issued on this label:
 - a. Victor
 - b. Decca
 - c. Okeh
11. The great W. C. Fields appeared with Bing in this movie:
 - a. "Rhythm on the River"
 - b. "Rhythm on the Range"
 - c. "Mississippi"
12. Barry Fitzgerald did not appear in this film:
 - a. "Going My Way"
 - b. "The Bells of St. Mary's"
 - c. "Welcome Stranger"
13. Betty Hutton played twins in this film:
 - a. "Here Come the Waves"
 - b. "Dixie"
 - c. "Star Spangled Rhythm"
14. Julie Andrews played a ghost in this Crosby TV special:
 - a. "Dr. Cook's Garden"
 - b. "High Tor"
 - c. "Goldilocks"
15. The first issue of the 78 rpm record of "White Christmas" had this song on the flip side:
 - a. "God Rest Ye Merry, Gentlemen"
 - b. "Let's Start the New Year Right"
16. Bing and Kathryn Crosby were married this year:
 - a. 1952
 - b. 1955
 - c. 1957

C'mon-a Clooney's house

By MARTIN BURDEN

SO there will be Rosemary Clooney, onstage at the Blue Note, singing "C'mon-a My House."

"C'mon-a My House"? In this room devoted to good jazz musicians and good jazz tunes?

Clooney laughed. "Well, that will be a very small part of the show. But listen, there are people in the audience who feel sentimental about that song, so who am I to knock it? Just one fast chorus and I get off the hook."

The rest of the program — tonight through Sunday — will be vintage Clooney, backed by the Concord Jazz All Stars featuring Scott Hamilton and Warren Vache.

Clooney, known for her gentle ballads and bouncy pop tunes, has also turned out a dozen jazz albums on the Concord label. But when did the co-star of "White Christmas" (with Bing Crosby) become a jazz singer?

"I don't think I am," she said firmly. "Ella Fitzgerald, Carmen McRae, Diane Schuur — they're jazz singers. I just like to work with very good musicians, and in the '50s I did what was pigeonholed by Columbia Records as a jazz album, with Duke Ellington. Then I did a couple of records with Benny Goodman. Sure, I've always worked with good musicians, but that's the extent of it."

"I don't sing any differently now — I think the difference is that I work now with jazz musicians who can change the music every show."

"It's wonderfully free, actually. I've got my place where I'm supposed to sing, and they can do some little things in the background, which can change from rendition to rendition. It doesn't make any difference to me, I'm just pleased and delighted any time I hear a kind of inventive and wonderful chorus... it's different every time."

And that can be helpful to her, she said:

"It's a wonderfully secure feeling for me, because these guys have been recording with me for about 10 years. So they may notice, for example, if I'm doing a second show, having a difficult time at the end of a note, they'll suddenly come in very strong to give me support when they know I need it."

Clooney's Blue Note program will include some Irving Berlin



ROSEMARY CLOONEY: *Singer settles into the Blue Note.*

tunes ("With his 100th birthday coming up, I think everybody who can sing a Berlin song, should") plus "a whole chunk" of Johnny Mercer tunes and bright lyrics — "GI Jive," "I Remember You," "I Thought About You," "Bye Bye Baby," "Something's Got to Give," "Come Rain or Come Shine," "I'm Old-Fashioned." (Her latest album is devoted to Mercer's songs).

Clooney's life story has been part soap opera, part Broadway musical and was the basis for a TV drama. The singer, who will be 60 in May, came on the scene in the late '40s and achieved stardom with best-selling records. Then in the '60s, a combination of drug abuse, exhaustion, an unhappy marriage (to Jose Ferrer) and ravaged nerves almost forced her out of show business entirely; at one point she insulted an audience and walked out. She wound up in a hospital in restraints. The grim story was told in her autobiography, "This for Remembrance."

"It was a mid-life crisis when I was about 40," she said. "I had a breakdown and was out of the

business for several years, or at least I wasn't doing very good work. Then Bing Crosby actually picked me up. He did it very subtly — he was doing some personal appearances and asked me to work with him. I think he did it because he knew I needed it, and I would benefit from it, and indeed I did.

"That dovetailed into a show called '4 Girls 4,' and then I worked with Tony Bennett; then everything sort of came along."

One reviewer has written that Clooney is "one of the few singers whose voice has gotten better over the years."

"I think," she said, "it's because I discovered the joy of singing again. I really like it."

And now the Blue Note is just one stop in a busy schedule.

There was a smile in Clooney's voice. "Yeah," she said. "Isn't that great!"

From The New York Post, Tuesday, January 19, 1988.

Article provided by Jack Ash of Brooklyn, N.Y.

Swaps And Such

ADVERTISING POLICY

BINGANG does not accept paid advertising. However, at the discretion of the editor--and depending upon available space--ads for products or services of interest to members can be printed.

All such ads must deal with Crosbyana, and BINGANG/Club Crosby accepts no responsibility concerning fulfillment of orders for any material or services. First preference will be given to members who wish to advertise wants, swaps, or items for sale.

Send your ads to Editor, BINGANG, P.O. Box 3849, Kirkwood, MO 63122.

FOR SALE OR TRADE

I have many duplicate 78 recordings of Bing from the 30's and 40's and would be happy to trade or sell them to anyone who might be interested.

Norman L. Bodarky
56 Far Corners Loop
Sparks, MD 21152

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Subscription Fee: \$10 per year, for two booklets, with snapshots in color and black and white, some surprise photos. YOU DON'T HAVE TO BE IRISH TO JOIN OR SUBSCRIBE! More info with receipt!

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AVAILABLE FOR TRADE, VHS OR BETA

BING: 50th Anniversary Special, March 1977

BING: Life and Legend, narrated by Wm. Holden

Send me your video list, even non-Bing. On audio: Anything unusual on Bing, Sinatra, rehearsals especially.

Joe Onorato
46 S. Main, P. O. Box 15
Northfield, VT 05663

WANTED TO BUY

The following albums from the 1970's: Beautiful Memories; At My Time of Life; A Southern Memoir; Bing & Viejo; A Time To Be Jolly.

Greg Van Beek
929 Hillcrest Street
West Bend, WI 53095

WANTED

Would like to buy or trade for several Bing Crosby movies on Video (VHS). Have many good copies of Bing's movies to offer in trade. Send for list.

WILLIAM J. ELLIOTT
3564 Santiago Way
Naples, FL 33942

CHRONOLOGICAL BING

BINGANG has an extra copy of "The Chronological Bing," Volume 8, mint condition. Cost is \$11.00. If you would like this to fill in your set, let your editor know. Do not send any money at this time.

BOOKS AVAILABLE

Non-member Doug Collar is offering these four Bing Crosby biographies for sale:

1. BING - By Ted and Larry Crosby (1937)
2. BING - By Dr. J.H.T. Mize (1946)
3. THE STORY OF BING CROSBY - By Ted Crosby (1946)
4. THE INCREDIBLE CROSBY - By Barry Ulanov (1948)

He has no set price, so make an offer by contacting him at 1232 Tanager Lane, East Lansing, Michigan 48823 or phone (517) 351-3453. Here's a golden opportunity to add these seldom seen volumes to your Crosby library.

CAZENOVIA COLLEGE RECORD

BINGANG has an extra copy of this record, as reissued by the B.C.H.S. Price is \$5.00. Contact the editor.

ANOTHER CROSBY COLLECTOR

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CHRISTMAS SALE



GOOD NEWS FOR ALL CROSBY COLLECTORS IN CANADA AND THE UNITED STATES!!!!!!

NEWS FLASH NO. 1:

For the past several years, BINGANG has extended to you the opportunity to own limited-edition, custom-pressed LP records of seldom encountered Bing Crosby material. We can offer these fine records only by subscription, to members of Club Crosby who have requested them in advance. Only by this precaution can we keep the price within the reach of the average Crosby collector. Those who own, or who have heard John Joyce's records will attest to their high quality and desirability. We can accomodate some new subscribers due to an increase in our allotment. We encourage you to get on our list for future issues. If you are already on our list, you will be sent the next record (now available) automatically. If you are not now on our subscription list, there is yet time to become a subscriber and receive the current issue. Future releases mailed as received here.

NEWS FLASH NO. 2:

The Colin Pugh publication "The Alternate Bing Crosby" is in final proof form and will be available to US and Canadian subscribers by the first of the year. This volume has some 350 more entries than the original listing, and presents the only serious attempt, anywhere, to provide the collector with identity of all of the alternate takes recorded at Bing's many recording sessions. This book is available to collectors in Canada and the US through subscribing through BINGANG. If you aren't on our list, get word to us at once. The total number of copies to be available, ever, is limited! Sorry, but when these are gone, that's all there is!

NEWS FLASH NO. 3:

You have heard of the fine Bing Crosby movie book which became available last year. Unfortunately we were not able to supply copies to each person writing in (late, I must add) for a copy. If you still want a copy of this book, which has no equal in its genre, let me know before this final-forever allotment is gobbled up. I value my own copy beyond its price, and you will too.

Send no money now, but do let me know at once what you want. When you receive your package, it will contain a bill. Remit then, please, in accordance with the following post-paid rates: "Through The Years", \$10.00; "The Alternate Bing Crosby," \$17.50; "The Road To Hollywood," \$25.00.